TOWARDS A DYNAMIC VOICE APPROACH EVOLVING FROM LEADING VOICE AND MOVEMENT THEORISTS

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Declaration

I the undersigned hereby declare that the work in this thesis/study project is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

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ABSTRACT

Speech is muscular and therefore is a dynamic process which involves the movement of a large number of body parts. This dynamic muscular process requires energy. Therefore, this study focuses on movement that is organic. It works in collaboration with the functioning of the body, not opposing it. By allowing the movements of the rest of the body to echo the movements of the tongue and other organs of articulation, organic movement is encouraged. This approach enables the student-actor to become aware of the speech process and the physical and psychological blocks that he might have. By confronting these blocks, they can be eliminated with the help of exercises. Therefore, in a dynamic voice approach, the student-actor is encouraged to experiment with his movements, whether set or improvised.

Voice and movement are a reflection of the individual's personality. Movement is an important tool for characterisation. Exploring a strong physicality plays a major part in influencing the characters' speech mannerisms and patterns. Therefore, it is impossible to think of movement as separate from voice and acting. Movement can function as a major agent in "freeing" and releasing the voice, as well as assisting in overcoming physical and emotional blocks.

The combination of sound, through syllables, into words and sentences involves rhythm. The transferring of thought into sound involves tempo-rhythm. This is made easier by man's remarkable ability to apprehend and appreciate rhythm. The use of movement highlights this method of accepting and appreciating rhythm.

The aspects of voice and speech (relaxation, alignment, breathing, resonance, pitch and range, articulation, tempo-rhythm, placing, projection) are connected and interrelated, which reinforces the importance of a holistic approach to voice work.

OPSOMMING

Spraak is 'n spier-, en daarom dinamiese proses waarin die beweging van 'n groot aantal liggaamsdele 'n rol speel.

Hierdie dinamiese spierproses vereis energie. Daarom is hierdie studie op organiese beweging gerig wat ten alle tye verband hou met die natuurmatige werking van die liggaam. Organiese beweging word aangemoedig deurdat die bewegings van die tong en ander artikulatore die res van die liggaamsbewegings herhaal. Sodanige benadering stel die student-akteur in staat om bewus te wees van die spraakproses, en fisieke en psigologiese struikelblokke. Spraak- en stemoefeninge is die konfrontasie waarmee hierde struikelblokke oorkom kan word. Daarom word die student-akteur in 'n dinamiese stembenadering aangemoedig om te eksperimenteer met gegewe of geinproviseerde beweging.

Stem en beweging is 'n spieelbeeld van die individu se persoonlikheid. Beweging is 'n belangrike instrament in karakterisering. Sterk fisieke verkenning beïnvloed die spraakmanierismes en -patrone van die karakter. Daarom kan daar nie oor stem en toneelspel as afsonderlike begrippe besin word nie. Beweging kan 'n belangrike rol speel in die "vrylating" en voorbringing van die stem, sowel as in die oorkoming van fisieke en emosionele hindernisse.

Die verbinding van klanke in die vorming van lettergrepe, woorde en sinne behels ritme. Die verplasing van gedagte in klank behels tempo-ritme, 'n proses wat vergemaklik word deur die mens se merkwaardige vermoë om ritme te begryp en waardeer, 'n intensitiewe kwaliteit wat deur beweging ondersteun word.

Die stem-en spraakaspekte (ontspanning, asemhaling, resonansie, toonhoogte en stemomvang, artikulasie, tempo-ritme, stemplasing, projeksie) skakel onderling met mekaar, 'n verwantskap wat 'n holistiese benadering tot stemwerk ondersteun.

Dedicated to my Family, Dr F.G.Backman and A-M.

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CHAPTER 1

INTRODUCTION

Theatre is a predominantly visual art form in which the auditory very often play a vital role in complementing the meaning. Actors[1] use their entire bodies through gesture, body language, facial expression and the voice in portraying a character. The uninitiated often see voice work and movement as separate entities. They share the notion that the actor has two instruments, namely, the voice and the body. The voice is a part of and a function of the body. The nature of theatre is that of communication. As with everyday communication one cannot separate the verbal from the non-verbal. Similarly, one cannot separate the two in a voice and speech training programme. Edwin Wilson (1991,115) contends that it is a supreme challenge for a performer to combine a realistic portrayal of the character with special vocal and physical skills.

Some theorists, however, lay greater emphasis on the physical but without detracting from the importance of the voice. Moni Yakim (1990, 3) considers that the job of the actor is "... to give the author's concept of the character flesh, blood, and inner life. This is accomplished through an understanding and development of the character's psychological, emotional, physical, environmental and social conditions--past and present." He believes that a deeper and complete physicalisation of the character leads to the playing of a more believable role. He describes his physicalisation as developing out of both stillness and movement.

Jerzy Grotowski showed through his Poor Theatre (Grotowski 1968,15) that the use of the body is the basis for performance. He saw "the personal and scenic technique of the actor as the core of theatre art." Grotowski's principle of "Via Negativa" (Grotowski 1968,17) played a major part in the training of actors. Actors became more concerned with "eradicating blocks" than with learning many gestures and expressions. The focus became more physically centred. Added to this are the liberal trends of today's Western society which advocates a "freer" body usage. Theatre practices reflect these trends which shifted the emphasis of performance to the all-round skills of the actor. In response, both a cerebral and a physical training of actors become necessary.

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[1]See the list of terms on pages 8, 9 and 10.

Parallel to this increase in physicality in acting, the latter part of this century has witnessed a change in the focus of vocal training. Jacqueline Martin (1991,37) says that modern voice training is based upon the findings of voice science which maintains that voice production consists of the interplay between breathing, phonation, resonance and articulation.

Adler (1988,4) comments that since the nineteen thirties the social rules for the actor have changed: "...his behaviour, the way he dresses, his speech." The approaches to voice training have moved away from the strict mastery of the vocal organs and eloquent articulation of Received Pronunciation. Therefore, the approaches are no longer elocution centred but still nevertheless emphasise the importance of working with pause, emphasis, rhythm and meaning.

This movement away from the emphasis on elocution which included the "correct pronunciation" encouraged the English speaking performers around the world to speak with their own accents. Patsy Rodenburg (1992,3-9) discusses the connotations and judgements made on speakers who have strong regional accents in Britain. South Africa also experiences this problem of regional and ethnic accents. English is one of the eleven official languages spoken in the country. In spite of it being the second language to many people, English is often their only means of communicating with one another. Therefore as part of our new culture of tolerance and acceptance, it is important that we accept the different accents used when English is spoken. South African English demonstrates many variations in pronunciation as a result of factors such as ethnicity, locality, the ten other first languages and the different cultures. One of these differentiations is reflected in rhythm and tempo. Therefore it is important to investigate a dynamic approach to actor training. The use of tempo, rhythm and movement rather than an emphasis on elocution allows the actor to communicate effectively with the audience. This principle encourages the actor to hold onto his social identity through his natural voice and his everyday speech. This will enable the actor to have pride in himself and in being South African.

Although the approaches of lectures in speech at drama departments at South African universities touched on the basics such as breathing, relaxation, alignment, resonance, pitch and range, articulation and projection, nevertheless these were done from a position of rest. This did not

appeal to the students resulting in truancy from classes and an unenthusiastic participation in practical classes. Having studied the approaches to voice based on movement by theorists such as Rodenburg, McCallion and Pisk a need was felt that this movement approach to voice must be applied in South Africa focusing on the needs of the South African situation in a more dynamic way. It is agreed that practitioners such as Gordon, Buckland, Pather and Mills[1] have already begun implementing this approach. However as far as could be established hardly anything on this approach based on a South African experience has been documented. The aim of this study is to document an original approach to voice based on a South African experience as the point of departure.

This shift in approach away from Received Pronunciation to an approach of voice based on movement widened the scope of the approach and made it independent of whatever language was used. The emphasis is on voice training and the development of vocal techniques. It aims to develop the potential of the actor and allows him to articulate in an effective manner in his own language with his unique accent. For example all actors irrespective of their first language must know how to breathe effectively or how to resonate the voice. However, it is agreed that each language has its own unique way of articulation and therefore would require unique approaches to develop the way they would articulate. In Chapter 7 the exercises are intended for articulation in English by both English and Afrikaans speaking actors. These exercises would not be suitable for articulation in any of the other official languages.

As the focus of voice training changed so the study of movement for the performer increased. The studies on movement showed the importance of the body as an instrument of expression. Samuel Thornton (1971,1,74-75) considers that the act of studying movement enables people to understand and appreciate man. This occurs because movement is the vehicle for all kinds of human activity. Man's movements express and communicate something of his inner being. Therefore, a deeper understanding and awareness of an individual's movements leads to a better understanding of the human being and the quality of life.

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[1] These practitioners are involved in professional theatre and are attached to various drama departments in the country.

Sullivan (1987,146) states that "Laban believed that movement was the essence of the actor's material and a deeper understanding of movement could provide an invaluable link between actor and character." By working with the movements and gestures of a character, the process of characterisation can be made easier. Sullivan (1987,144) states that "Laban believed that movement was expressive of all of man's desires, both conscious and unconscious." This enabled actors to "... gain a direct link to the character's inner intentions and outer posture, gesture vocabulary, and entire movement confirmation".

The nonverbal aspects of drama have always existed. Research done by theorists like Martin (1991,27) shows that it was only during the sixties and seventies that the power of the nonverbal increased in its importance as an integral part of the actors' work. Theatre practitioners have emphasised the nonverbal elements in their productions. Brecht, Artaud and Grotowski have all dealt with the nonverbal in important ways. At times Artaud almost did away with language entirely. The performance groups such as The Living Theatre, The Bread and Puppet Theatre and The Open Theatre also worked largely with the nonverbal. These and other underground theatre groups of the sixties and seventies in Britain and the United States of America were varied, complex and experimental. This practice pushed the needs and directions of movement to the limit. A theatre of movement and gesture became the dominant norm. It was a combination of traditions drawn from oriental drama and philosophies and from combinations of visual art, dance, music, theatre, dreams, politics, and improvisations. (Sullivan 1987,150) The physical presence of the actor began to be felt. The actor needed to prepare for these performances in a different and more physical manner.

These aspects of movement studies have consequently been incorporated into acting training programmes. Practitioners came to believe that just as the voice is an extension of an individual's personality, so is the way he moves or stands. McCallion (1989,182) comments that voice is an extension of gesture and is a process of movement. Speech is inherently dynamic which requires movement and uses energy. The functioning of the body should be organic so as to channel the energy effectively. The introduction of these principles has moved towards establishing a holistic[1] approach to actor training. This holistic approach creates a physically and technically better student-

[1]The importance of holism for voice and speech is discussed on p16.

actor.

The physiological study of the body's functioning has enabled actors to recognize that the voice is part of the entire body. Linklater (1992,4) stresses that the entire body breathes and not just the lungs. She explains that breath lives in the lungs that extend down to the middle of the torso. The muscles that form part of the breathing process wind around the rib-cage and continue underneath the lungs to the diaphragm. These muscles are connected to the spinal column and root themselves in the pelvic floor. The basis of Linklater's work is the belief that voice and language belong to the entire body rather than just the head. The function of the head is to reveal the self. Linklater's reasoning clearly proves that work on the voice cannot be done in isolation of the rest of the body but must be viewed as a vital element in training the body as a whole. The act of speech is muscular and dynamic because the speech process involves movement of the following body parts: the diaphragm, the intercostal muscles, the ribs, the sternum, the abdominal muscles, the lungs, the vocal folds, sound waves and the organs of articulation. This voice approach centres itself in the natural body functioning and body rhythms. It encompasses the natural use of the body thereby eliminating the need to overtax the limited energy resources of the body. This study examines a more effective body usage, so that it may function at its greatest potential.

This study is inspired by trends of Grotowski's Poor Theatre, the move away from elocution-centred voice approaches and the liberalisation of the body. It acknowledges the importance of movement and its vital role in actor training. It attempts to combine the major movement elements with the physiological knowledge of the body and the vocal production basics to form a dynamic voice approach. The increasing trend of physicality and the concept of voice and movement as one has made it necessary to establish an approach for actors and voice teachers. This study should be of particular interest to those voice practitioners who do not have a movement base from which to work. However, it does remain a voice approach and therefore has a strong bias towards the voice theorists as opposed to the movement theorists.

Eugenio Barba (1995,15) states that "The body is used in a substantially different way in daily life than in performance situations... It is therefore possible to distinguish between a daily technique and an extra-daily technique." Daily technique refers to every day life and is influenced by

culture, social status and profession. Extra-daily technique refers to the technique of acting. Voice and speech form a major part of these techniques. The combination of voice and movement in this study intensifies the student-actor's ability to learn this extra-daily technique. This is achieved by effectively eliminating the blocks of the daily technique and assisting the creation of the student-actor's extra-daily technique. Relaxation, alignment and breathing achieves this. The holistic nature of this study is further reinforced by the focus on articulation and tempo-rhythm which assists the student-actor with characterisation.

A questionnaire (Appendix A) was sent to all the Drama Departments of all Universities in the country. Of all questionnaires despatched 60% were returned. The questionnaire attempted to obtain information regarding their approaches to this study. It highlighted the major factors of voice work that needed focusing on.

The questionnaire replies determined the major source for this study. It was found that all the departments had a similar core of sources for their vocal programmes. The questionnaire replies highlighted the fact that all the departments consider that movement and voice are related. All the current vocal programmes contain movement. Most of the departments prefer to work with voice and movement as one concept and some departments choose to work with voice individually and in other situations combined with movement. All the departments pay strict attention to working with posture. Problems relating to posture are dealt with in both movement and voice classes. The departments vary the extent to which improvised movement is used. Thus it varies from fifty/fifty to eighty/twenty in favour of improvisation. The questionnaire replies also highlights the fact that, where possible, the departments want to increase the amount of time spent on voice work.

The aim was to allow this study to evolve out of the major theorists used in training actors vocally in this country. This study also concentrates on the areas that the students of drama had the most difficulty with and those areas that the voice teachers felt required special attention. These areas were stated in the questionnaire and have subsequently been included in the study. This study has been determined by the needs of the actors, students and voice teachers.

As all the drama departments that responded to the questionnaire have a movement studies course based on the work of Laban. His movement themes were used as the basis for the movement theory. The work of Alexander, Feldenkrais and Pisk were also used as a movement source as they are familiar to most practitioners.

Structure of the Study

This study seeks to work systematically through the range of factors that ultimately assist with greater functioning and usage of the body and the voice. These factors are universal in that they are relevant to all languages, the only differentiation occurs in the articulation of the voice into speech. The study begins with a brief look at what sound is, how it is made and enhanced in human bodies. These individual aspects which all form part of what ultimately makes up the voice and speech are individually exercised. Although this study divides into these individual aspects it must be remembered that the approach is a holistic one.

Each chapter deals with a specific aspect of voice and speech production or related aspects. Firstly a theoretical examination is done which motivates and explains the exercises that follow. The research is qualitative because on the one hand it is a literary study based on existing literature and on the other hand it is based on practical experience and observation. The exercises should be regarded as a specific approach to voice work as it does not attempt to disregard other approaches.

Most of the research undertaken was done at a primarily Afrikaans institution. However, some research was completed as an honours student at an English institution and experience was also gained from directing productions. The focus is on first and second language speakers of English. Exercises in this work have been developed from different situations but it is certainly not the intention of the researcher to concentrate on Afrikaans first language speakers. A set of exercises was developed and adapted to overcome problems that the researcher found exists among these students. Most of the exercises, however, have been adapted from voice exercises that the researcher completed as a student at Rhodes University. These exercises were compiled from various workshops and classes given in that Drama Department by Liz Mills, Jay Pather, Gary Gordon,

Andrew Buckland and Jane Osborne. They also involved the exercises of the major voice theorists. These exercises have been included because they form a vital part of any voice approach and in particular the approach of this study. The remaining exercises have been developed from the researcher's investigation and experimentation.

The exercises thus make the student-actor aware of the role of the body in voice production. This enables the student-actor to work with a relaxed, well-aligned body which can assist totally with the production of sound and the creation of an extra-daily technique (p5). The exercises enabled the student-actors to enjoy greater freedom with English sounds.

This approach is not designed to teach people to speak in Received Pronunciation: it is aimed at enabling the actor to be understandable and audible to the audience. The approach works with the voice rather than with focusing on texts, although in some situations it does refer to the use of texts.

The exercises are designed for groups and a group leader takes charge. It is the leader's responsibility to ensure that the student-actors do the exercises effectively. The exercises of each section evolve out of the previous section and in that way contribute to the holistic approach of this study.

Purpose of the Study

This study seeks to formulate an approach to voice work which, through movement, allows the entire body to aid vocal production. It is primarily aimed at the student-actor. The research and experience limits this study to performers in English. In view of the universality of the factors that constitute voice production, this study should have a more catholic appeal.

Terms

Certain terms are used throughout this study. As the terms are essential to the process, they are listed below with a brief explanation of their usage in the context of this study.

Actor/Student-actor: Throughout this study the term actor is used. It is in keeping with contemporary practice and signifies both male and female performers and does not imply a sexist reference. The masculine pronoun will be used when referring to the actor. The term actor in this study refers to a student of acting and drama whose purview it is to perform in the various disciplines associated with acting and drama. The term student-actor is consequently used predominantly throughout this study.

Dynamic: Dynamic is the energy or forces that produce motion as opposed to being static. In this study the term dynamic explains movement of the body as a whole and the movement of parts of the body. The body is in a dynamic state all the time, indicated by the blood pumping through the veins and the lungs and diaphragm moving during the breathing process. The study attempts to extend the natural dynamics of the body into the greater dynamics of actually moving parts of the entire body. It is believed that this process aids with the breathing process and enables the actor to have better usage of his voice.

The Centre: The centre of the body is the area surrounding the solar plexus and the pelvic region. It is situated in the centre of the body: the middle section between the head and the feet. All movement originates from this part of the body. The breath is taken into the centre and so becomes centralised.

Movement: Movement is the act of motion. It involves moving the body or a part of the body from one place or position to another. Stillness is considered a factor of movement.

Organic Movement: Organic movement originates from an impulse which collects at the centre of the body. It emanates from this centre to the periphery and beyond, liberating parts of the body as it empowers them to move. It evolves from the body's internal energy using the natural dynamics contained in the body's natural rhythm and usage. Organic movement has the power to egress throughout the entire body. This egression allows the body to be free and to integrate all the liberated parts. The body is thus able to maintain organic unity and equilibrium while producing movement.

Effective Control of Mass: In terms of this concept the actor tries to move with the right amount of energy. All movement is the transferring of mass from one place to another. The mass varies according to the parts of the body being moved. Even when the body is motionless people have to resist the force of gravity. It has been explained that all movements are linked to the centre of the body. Student-actors are encouraged to move organically to use less energy. This study shows preference for the word "mass" over the word "weight". "Mass" is now the recognised scientific term and the word "weight" has negative connotations. It is considered that these connotations do not exist with the word "mass".

Alignment versus Posture: Although these terms are interchangeable, this study indicates preference for the term "alignment" as it has passive connotations of the spine inchoating at the centre of the body rooted in the pelvis and extending to the head. The term posture has active connotations and lends itself to being a very physical act that is full of stress. Posture is also associated with the strict discipline of the army and school and further adds to a negative connotation. Alignment is a process that can be experienced by the actor as opposed to posture which is the final product of the shape of your body.

Free and Bound Flow Qualities: Laban (1948, 56) and Preston-Dunlop (1980, 28) explain Free Flow as an action that is difficult to stop. Bound flow qualities describe an action that can be stopped or held at any moment during the movement.

Successive and Simultaneous Flow: Preston-Dunlop (1980,26) and Laban (1948,30) describe successive flow as when a movement moves successfully from one part of the body to another. Simultaneous flow is the movement made by the entire body. All moving parts are involved in that particular action.

CHAPTER 2
HOW SOUND IS CREATED

The voice is sound and a basic knowledge of sound production helps the student-actor in voice and speech training. This basic knowledge will lend greater relevance and understanding to the student-actor when studying the components of sound production and working through the exercises. Sound consists of waves, amplitude, resonance, frequency, pitch, range, intensity, loudness and sound quality. All these factors contribute to sound being made when, for example, a glass drops to the floor and shatters. These same factors are present in voice production. The study of sound and sound waves has become extremely scientific. This chapter gives an introduction to the basics and enables a grasp of the fundamentals of this process as it relates to sound production in humans. Through the exercises in the various chapters the student-actor is enabled to improve the efficiency of each of these sections individually.

2.1 Sound

The production of sound requires two factors. The one is the initiator (the breath) that is responsible for contacting the other which is the vibrating agent (vocal folds). This contact causes the vibrating agent to move, thereby disturbing the surrounding air. The molecules of air are in a state of equilibrium but when forced to move they collide with other mollecules of air causing oscillation. It begins to form a wave that moves through the air or through a material medium. Waves have the properties of elasticity and inertia. The ear receives the waves and passes them on to the brain where registration and interpretation occur. In the human voice the vocal folds take on the function of the oscillator that produces the waves that create sound (Anderson 1970,446; Jeans 1947,18,29; Ladefoged 1972,1,5; Munro 1993, 16-17; Stevens and Warhoshofsky 1966,10; Sundberg 1987,10; Vennard 1967,1; Workman et al. 1966).

2.1.1 Waves

Scientific discovery has established that all matter whether in liquid, solid or gaseous form consists of molecules. Once the molecules have been disturbed disrupting their state of equilibrium, they bump into each other causing a chain reaction. This movement compresses the

surrounding medium and produces a region of compression called condensation. As the vibrating agent moves inwards the medium expands into the space formerly occupied by the object. This region of expansion is called rarefaction. As the objects continue to move inwards and outwards a series of condensations and rarefactions travels away from the object. These condensations and rarefactions make up a sound wave (Coppens and Sanders 1984, 489l; Kaplan 1971,14; Ladefoged 1972,5; Wood 1975,2;).

The wave effectively transports an energy source from one point to another. (Babst 1991,3) This wave not only travels in the air but also has the capacity to travel through solids, liquids and gases (Collison 1982,13; Kaplan 1971,9). Sound in the human body travels through the teeth, the hard palate, the bones in the nose, the sinuses and the cranium. (Lessac 1967,14).

Sound waves are usually longitudinal. The vibrations of the particles of the medium are in the direction of propagation of the waves. In solids the waves may also be transverse. Sound waves have the usual properties of waves in that reflection, refraction, interference and diffraction take place. Polarisation can only take place in solids (Workman et al. 1966,5451). Due to the structure of the larynx the vocal folds vibrate as a whole or in structured groups causing the waves to be complex in nature. Complex waves are those that consist of more than one wave with varying wave lengths and amplitudes (Kaplan 1971,18,19; Munro 1993, 19, 20; Sundberg 1987,2).

2.1.2 Wave Lengths

The wave length is the distance between any one point on one wave and the corresponding point on the next (Coppens and Sanders 1984, 489). They are also described as the distance from one crest to the next one (Babst 1991,5). A phase occurs from a repeated wave pattern, meaning the wave has moved through a trough and a crest (Ladefoged 1972,100). The period of the wave measures the duration in seconds (Babst 1991,12; Munro 1993,21; Wood 1975,3).

2.1.3 Frequency

The frequency is the total number of phases produced in one second (Babst 1991,12; Kaplan 1971,11; Ladefoged 1972,19,111; Woods 1975,23). The frequency of the wave, measured in a unit called hertz (Hz), is responsible for the pitch of the sound being made (Jeans 1947,21). The

higher the responding frequency of waves. the higher the pitch of the sound (Munro 1993,22). People who have normal hearing hear sounds with frequencies from about 20 to 20000 hertz. Different sounds have different frequencies (Coppens and Sanders 1984, 490).

2.1.4 Amplitude

The amplitude of the wave is the measured distance that a vibrating object moves from its point of equilibrium to where the wave turns. It donates the distance of the wave. The larger the amplitude of vibration the more intense the sound is and so a greater volume results (Babst 1991,8; Ladefoged 1972,109; Coppens and Sanders 1984, 491; Munro 1993,22; Wood 1975,2,3;).

2.2 Sound Production in Humans

The sound process begins in the motor-cortex of the left frontal lobe of the brain (Linklater 1976,6, Workman et al.1966, 5902). The impulses travel through the laryngeal branches of the vagus nerve to the speech structures located in the larynx in the throat. Impulses are also transported to the respiratory organs and muscles (Linklater 1976,6; Workman et.al.1966, 5902). They arrive at these different locations in the body allowing for a smooth, co-ordinated set of actions to take place. (Linklater 1976,6)

Linklater (1976,6) contends that the vocal tract responds to the impulse by opening. The inspiratory muscles contract allowing for inhalation to take place. Once sufficient inhalation occurs the respiratory system reverses and exhalation takes place. This causes the air to be pushed back up the vocal tract and out through the nose and mouth. The muscles in the larynx tighten the vocal folds narrowing the opening. They now impede the passage of air. Exhaled air strikes the folds. The folds vibrate and set up the sound waves. The pitch of the sound is produced by the varying tightness of the vocal folds. Tighter vocal folds vibrate more rapidly and create a higher pitched sound (Berry 1975,14; Coppens and Sanders 1984, 488; Linklater 1976 7;). Linklater (1976,7) says that these vibrations are responsible for breaking up the outgoing air into puffs of air released into the vocal tract. These puffs then in turn excite the air in the resonating cavities, which produce sound in the upper vocal tracts.

2.2.1 Resonance

Resonance is the reinforcing of sound. It occurs when a small repeated force produces larger and larger vibrations in an object. When the vibrating body makes contact with another body, the second body is forced to vibrate with the same resonance frequency as the first (Anderson 1970,457; Coppens and Sanders 1984, 493; Wood 1375,26). Anderson (1970,457,459) and McKinney (1984,125) state that the two objects need not at first respond naturally to the same frequency. Once they have come into contact, the second will adjust its frequency to echo that of the first in forced resonance. The second medium must allow itself to have sufficient resilience to respond to the initial stimulus no matter how strong or weak it is. For example, some opera singers are able to shatter a wineglass by singing a note with a frequency that is equal to the frequency of the glass. The vibrations in the glass become bigger and bigger until the glass shatters (Coppens and Sanders 1984,493) .

Anderson (1970,459) sees resonance as taking place in the partially enclosed cavities. This cavity resonance is the form of resonance that is usually used when considering "Resonance" in the voice. The cavity resonators are tuned resonators. They function selectively to amplify only their tuned frequencies, meaning that they will only respond to one frequency with maximum efficiency. By changing the shape, size and relationship of resonance cavities, amplification of the proper overtones in the vocal tone occurs to produce the desired quality of the tone.

Anderson (1970,460,461) and Linklater (1976,7) see the natural pitch of these resonators as deciding the size or volume of the cavity and the size of the opening. The larger the cavity, the lower the pitch. The larger the opening of the cavity the higher the pitch with which it resonates. A low tone will require a big cavity with a small opening such as the chest. A high tone will require a small cavity and a large opening such as the nose.

Anderson (1970,461) points out that resonance selectively functions to modify and to decide the quality of the sound. Apart from the initiation of the tone, development and management of proper resonance. Resonance is the most important single aspect of the entire process of voice production. It forms an important part in the formation of speech sound, especially vowels.

2.2.2 Time

Anderson (1970.450) discusses important aspects other than resonance. The first of these is time. In speech, time refers to the duration of the vowel tones. It also refers to the length of the pauses between the words and phrases. This idea leads to the determination of the tempo that governs our speech patterns.

2.2.3 Pitch

Anderson (1970,452) remarks that the wave frequency which decides the pitch is itself decided by three factors. They are the length, the mass per unit of length and the tension. Tension directly influences pitch. As tension increases, so the pitch rises. Length and mass inversely affect the pitch. The changing mechanism of the voice is very complex. A change in one factor will lead to a change in the other two. This action causes a readjustment of the entire mechanism.

2.2.4 Range

The range of the voice is the magnitude of the pitch from its highest note to the lowest note. The range of the voice is totally variable and is limited according to the specific physiology of the individual. Every human being is born with a certain potential. The size of the larynx, the length and width of the vocal folds and the physique of the individual determines this potential. The range consists of the different registers in the body. They are the breast-register or the speech-register, the head-register or the singing-register and the falsetto. These together form the total register or range of the voice. Range is totally sensitive to human feelings and adjusts accordingly. People limit conversation to a comfortable pitch which normally does not make full use of the range of which they are capable. Through exercise speakers experience the full extent of their range and so have a greater variety in their speech.

2.2.5 Loudness

Anderson (1970,454) discusses loudness as the product of three conditions. The first is the force of the outgoing breath which decides the amplitude of the vocal folds. The second is the efficiency at which the vocal folds vibrate. The third is the degree of reinforcement supplied to the tone by the resonance chambers. Loudness refers to how strong the sound seems to the hearer when it

strikes the ears. At a given frequency the more intense the sound, the louder it seems. Equally intense sounds at different frequencies do not seem as loud. The human ear has a low sensitivity to sounds near the lower and upper limits of the frequencies we are capable of hearing. A sound of the same intensity in the middle of the frequency range is louder than at a high frequency or a low frequency. (Coppens and Sanders 1984, 491).

2.2.6 Sound Quality

Anderson (1970,455) sees sound quality in speech as related to the complexity of vibration. This occurs because like most objects producing sound, the vocal folds vibrate in small segments. Each segment/ called an overtone, is responsible for its own particular frequency. Quality results from the number and relative intensities of these overtones and the relationship of the waves to pitch. A change in these factors causes changes in the tone. Hearing these factors together, as one integrated tone complex, is recognised as quality.

2.3 Conclusion

Many different facets make up sound, each of which is responsible for creating the final product that we hear. The idea of "good" sound or a "full" sound is all relative to the listener and the producer of the sound. By acquiring the knowledge of what makes sound and of an approach to the subject, the student-actor is able to look at the production steps with a greater understanding and insight. It will enable him to work with the production steps individually without losing sight of the whole. This exposes the hearer to a complete product which communicates a clear message to the listener.

CHAPTER 3
RELAXATION, ALIGNMENT AND BREATHING

All voice work must have a starting point from which the rest of the approach evolves. Most voice teachers begin working with relaxation, alignment or breathing as their starting point. These factors are not separate entities. Although individually exercised, they are three parts of the same process. They intertwine as the foundation in a voice approach and in the establishment of an extra-daily technique (p5) and together create the origin of this approach to voice work. The entire study is based on the premise that the student-actor must familiarize himself with these entities before attempting to move to the other sections. Without having an effectively aligned and relaxed body, free from all unnecessary tension, effective diaphragmatic-abdominal breathing cannot be obtained. Without these factors work on resonance, pitch and range, articulation, tempo-rhythm, voice placing and projection cannot continue effectively.

In order for the student-actor to have better control over his breathing, the body must be in a state of controlled relaxation. Controlled relaxation, as opposed to total relaxation, does not leave the body in a state of collapse. With controlled relaxation, the student-actor removes all unnecessary tension from the body. This frees the body, thus enabling one to concentrate on alignment. Alignment and relaxation together allow for the breathing to be free from any blocks.

3.1 Holism

Benedetti (1970,12-13) states that it is important for the student-actor to realise that the body functions as a unit. Nothing functions in isolation, rather, it functions in relation and response to the rest of the body. This idea of action and reaction allows the student-actor to be aware of the dynamic nature of the body. The student-actor must see the body as a unified organism with each part, sensation and experience being fully integrated into the person as a whole.

This allows the student-actor to believe that the work being done affects the whole organism and not just the part being exercised. Leading voice theorists such as Berry (1973, 7;

1975,9) and McCallion (1989,3) state that the voice is an extension of the personality of the individual and, therefore, voice works on the entire organism.

3.2 The Function of Breath

It is important, when considering the body as a whole, to remember that voice and speech are secondary functions of breathing. Virgil A. Anderson (1977,32) says that breathing is one of the body's fundamental biological drives. The body cannot store oxygen so it must continually renew its supply. This dependence of the body on constantly renewed supplies of oxygen, places restrictions and limitations upon speech. The primary function of breathing then is biological as it keeps the organism alive. There are other reflex actions of the breathing mechanism like sneezing, coughing and sobbing that take precedence over speech and will inhibit it if in any way there is conflict between the two.

3.3 The Breathing Process

Initially drama students view breathing for the purpose of producing voice and speech as fundamentally different from natural breathing. They have the impression that an entirely new approach to breathing must be mastered. However, by adapting to the natural breathing pattern the student-actor obtains a better functioning of the breathing process for speech. Therefore, before looking at breathing for speech, it is important to look at how the body breathes naturally.

Breathing is responsive to changes in air pressure within the thorax of the body. When inhalation is examined, a number of movements occur that increase the chest cavity: the dome-shaped diaphragm descends exerting pressure on the abdominal muscles which respond by moving outwards; the sternum and first pair of ribs move slightly forward and more horizontally with the contraction of the external intercostal muscles, thus enlarging the chest cavity from front to back; the lower costal range (ribs 7-10) moves outward and upward by the contraction of the external intercostal muscles, a movement that enlarges the chest cavity laterally; as the external intercostal muscles contract, the internal intercostal muscles relax.

Contraction of the internal intercostal muscles reverses the above process during exhalation in which the air is compressed and expelled from the lungs. Breathing is, therefore, a

dynamic muscular process

The diaphragm influences the outflow of breath by the rate of its relaxation. The abdominal muscles balance the pressure applied on the diaphragm in order to control it's relaxation. The exhaled breath is used for speech. Therefore, the control of exhalation is vitally important for speech. The breath is dependent upon the delicate balance between the force exerted by the abdominal muscles and the restraining influence of the diaphragm. The external intercostal muscles and the principal thoracic muscles responsible for inhalation help this process.

Greene (1964, 21) observes that the respiratory centre in the medulla chiefly controls respiration. The respiratory centre is sensitive to the amount of carbon dioxide in the blood. The rate of respiration adjusts automatically to retain the proper ratio between carbon dioxide and oxygen.

Breathing is a reflex action (Anderson 1975,43; Bartal and Ne'emand 1975,40). The rate of breathing is responsive to the activities of the body. Within certain limits, when controlling the activities of the body, voluntary, controlled breathing occurs.

Greene (1964, 21) also mentions that the voluntary and involuntary nervous systems control respiration. It can function independently of or with the persons' will at any particular moment. Kristen Linklater (1976,25), says that the involuntary process of breathing must dominate voluntary breathing. The involuntary breathing muscles are supple, complex, powerful and situated deep inside the body. In contrast the voluntary breathing muscles are large, clumsy and external. She believes that the conscious control of the breathing process will destroy the body's sensitivity to the changing inner states in this way, curtailing the body's reflex actions of breathing and emotional impulses.

3.4 The Emotion\Breath Link-up

Experience has shown that student-actors rarely connect emotion with breath. Once this strong connection has been made, the student-actors are able to approach their work in a more efficient and holistic manner. Therefore, it is important to understand how emotion and breath are linked and from this understanding to work with the linkup. Benedetti (1970, 42) who was influenced by the James-Lange theory, states that a person's emotional state influences the muscles. For example,

someone who is angry will have tensed muscles and a relaxed person will have relaxed muscles. See also Anderson (1970,16). This idea is carried further by Rodenburg (1992,142) and McCallion (1989,36) who claim that the breath is responsive to every physical condition, thought and responding emotion. It is explained as follows: breathing changes in response to an emotion and each emotion has its own breathing pattern. The intensity of the passion is relative to the amount of breath required. A text involving intense passion requires a larger amount of breath.

Rodenburg (1992,143) uses the emotion\breath linkup to help the student-actor with remaining centred. She claims that the calmer he is and the more regular his breathing, the greater chance the student-actor has of staying centred. Thus, the student-actor can be in contact with his thoughts and feelings.

3.4.1 Effective Emotional State

Benedetti (1970,43) argues that student-actors who adopt the physical characteristics of the emotion experience the fullness of the emotion. He believes that in participating in the externals, the student-actor can imitate the character. It is with this idea in mind that this approach begins with relaxation. A relaxed emotional state leads to a relaxed physical state. Before exercising, the performer should create an effective state. This will lead to an effective physical state and a passive breathing process.

3.4.2 Relaxation

The candidate's research found that the student-actors tended to harbour immense, unnecessary tension in their bodies. It was established from conversations with theatre practitioners that this problem is not limited to student-actors. The problem of unnecessary tension is prevalent among the professional actors as well. The candidate believes that this unnecessary tension was largely associated with the political uncertainty that surrounded the country before the first democratic elections. Further unnecessary tension emanated from the prevalence of violence in South African society.

Relaxation frees the body of unnecessary tension. The concept of relaxation is in contrast to the concept of tension. The body requires a certain amount of tension to function. This

tension is constructive tension. Its main function is to change the body into a state of readiness for the creation of movement. (Anderson 1977,26; Benedetti 1970,11; Berry 1975,36; Linklater 1976,24; Stanislavski 1936,98.)

Mabel E. Todd (1959,4) claims that in a well-functioning human body, only fifteen percent of the total energy is available for conscious purposes. The remaining eighty-five percent is left for the vegetative process such as the pumping of the heart and the breathing process. Unnecessary tension takes energy from the remaining fifteen percent for movement, thought and speech, thus limiting energy reserves even further and negatively affecting the process of speech and acting.

3.4.3 Necessary Tension

Student-actors often view all tension as unnecessary tension. This is compounded by the manner in which they are associated with tension. Student-actors are often told that they have tension. This is never really expanded upon. They are often left to their own devices to rid the body of this unnecessary tension. They are often given a list of "things to do" to relax the body. The view of tension that society holds adds to this dilemma. The media advertises "cures" for tension. These are found in the form of headache tablets and spa-bath formulae for example Pynstop and Radox. The student-actor is often left with a "cure" which does not root itself in the core of the problem.

It is therefore important that they realize the necessity of positive tension in their bodies. They must be able to prefer necessary tension over unnecessary tension. Necessary tensions are the forces required within the body to keep it upright and in a state of readiness for action. Todd (1959, 7) sees the human being as a composite of balanced forces. The human body requires a strong interaction between muscles and bones. In humans the muscles do more work than any other organism. This is due to man's evolution into an upright position. The bone structure requires more assistance from the muscles to keep the body upright.

3.4.3.1 Forces in the Body

The forces in the body are the tensions in the muscles and the bone structure and give the body its shape and form and make movement possible. These forces act in different ways on different parts of the body. In their functioning they require energy. Forces found in the body respond to other forces.

Valerie Preston-Dunlop (1980,10) discusses these forces as manoeuvring the body in relation to its mass. Mass is the weight of the body in relation to gravity. Forces acting on the body are the gravitational force, the kinetic force, the static force and the force of external resistance. These forces function either lightly or strongly to help the body. Preston-Dunlop (1980, 10-11) discusses the four forces as follows:

The first force is the one that keeps the body vertically upwards. This force must be equal to the force of gravity that is pulling the body downwards. A strong exertion of this force is necessary in keeping the body upright. A strong exertion of the force in the upward direction will pull the skeletal frame further apart than needed for poised lightness. When people are tired, they either sit or lie down, thus supporting either half their mass or their entire mass. This allows the force to ease and for the body to conserve energy.

The second force is the kinetic force used to move the body into the surrounding space called the general space. A light exertion of this force gives the sensation of the body being in a state of light poised movement. The movement of parts of the body or the body as a whole, exerts a strong force usually in strong opposition to the force of gravity.

The third type of force operating in the body is the static force. It holds the body in a state of active muscular tension. This force does not move the body. When in a light state, the force is small and involves only small tensions and counter tensions. Strong counter tensions in any direction require a strong force. For example to keep the body in the upright position requires a strong force.

The fourth type of force acts upon external resistance provided by either objects or people. It exerts pressure from the outside without the aid of internal counter tension. It exerts force in

the opposite direction to the resistance being offered. For example the mass of the object being moved, lifted or carried will determine the strength of the force.

3.4.4 Unnecessary Tension

Unnecessary tension is predominant in the South African society. Experience emphasises the fact that time must be spent during voice and movement classes in order to combat this problem. This unnecessary tension existed in the student-actor's daily and extra-daily techniques (p5). The student-actor must have a grasp of how this tension manifests itself in order to combat it. Unnecessary tension manifests itself when these four types of forces have to react more strongly than is natural to counteract the forces exerted against the body. A relaxed body diminishes the strength of the force. This enables the body to use less effort and therefore less energy. Alignment plays a role in relieving the body of having to battle with strong forces.

When discussing relaxation it is important to discuss some of the problems that arise from unnecessary tension. Armitage (1992,77) sees tension as misdirected energy which is useless and causes muscle fatigue. Anderson (1977,26) and Berry (1973,76; 1975,18) agree that tension comes from the normal stress of everyday life. The defence mechanisms of the body are set into operation by the basic feeling of fear resulting in the establishment of unnecessary tension. Breaking the pattern of physical tension by means of physical acts releases the mental tension causing it.

Anderson (1977,25) and Berry (1975,19) see tension of any sort as limiting the effectiveness of the student-actor. Berry (1973,20) and Thurburn (1965, 41) state that tensions never remain localised. They will move from one part of the body to another ultimately affecting the larynx and the jaw thereby creating problems for speech. Armitage (1992,77) and Berry (1973, 19) discuss tension as responsible for causing a self-perpetuating cycle that is extremely detrimental to the student-actor. The student-actor becomes aware of the tension or of the fact that he is being limited. This in turn, effects confidence which, in turn, creates more negative tension. Thurburn (1965,43) continues that the mental and physical tensions react on one another to produce unfortunate results for the student-actor. Crow (1978,3) sees a disturbance occurring in the normal breathing pattern and the circulation, vibration, inner plasmic flow and a disturbance of the contact with the environment. This is all due to the unnaturally trapped energy resulting from the body being tense. It is vital that, in the

initial stages of a voice workout, an effort be made to free the body and the mind from inhibiting tensions.

3.4.5 The Relaxed Body

Having discussed the problems of tension, it is necessary to look at relaxation in an attempt to see its usefulness. Benedetti (1970,11) believes that relaxation is a by-product of the focus of concentration. Thurburn (1965,45) believes that the best way to encourage relaxation is to use imagination. One example would be to suggest images and sensations that create a feeling of ease and comfort. This causes the inhibiting tensions to subside. This also allows easier preparation for movement and a greater ability to act against the tempo and tensions of modern life. Relaxation, according to Thurburn (1965,47), affects the nervous system and helps to remove fear and excessive mental concentration. It generally promotes energy in both the body and the mind. Lessac (1967,43) envisages relaxation as a dynamic process. It is not simply the absence of action and motion but the most efficient application of the muscles of the body for the required task. By freeing himself of the tensions of the past and immersing himself in the present, the student-actor is ready to act.

Rodenburg (1992,175-176) believes that "Any work on the voice must begin and continue in a state of relaxation." This will promote the building of freedom and release in the body. This freedom and release enables the student-actor to keep the breath flexible and free even when under extreme pressure, stress and tension. Linklater (1976,24) says that it is important to realise that a totally relaxed body is not possible and so relaxation "...must be cultivated slowly and with specific intent." The body cannot be totally relaxed otherwise it would be in a state of mental and physical collapse. Bartal and Ne'eman (1975,13) talk about creating a state of "eutony". This term best describes the state when the student-actor is most responsive mentally and physically. A relaxed body develops the appropriate amount of muscle tone and energy required for each particular movement of the student-actor. Anderson (1977,26) believes that through relaxation adequately controlled breathing occurs. Relaxation of the larger muscles of the throat and neck free the larynx. This in turn assists tone. Similarly, relaxation helps the muscles involved in phonation and articulation to be more flexible, thereby assisting the demands of clear speech.

Effective alignment helps the process of relaxation. (Armitage 1992,78) Relaxation and

alignment combined are vital for effective breathing. It becomes essential to look at alignment as the next step in the voice approach.

3.5 Alignment

The white South African concept of alignment is rooted in the strict Calvinistic and military culture that has prevailed in this country. At school males were obliged to participate in military cadets. This prepared them for compulsory military service. Female pupils voluntarily joined the militarily fashioned drum-majorettes. This coupled with the lack of individuality associated with a Calvinistic education led to the student-actors having the incorrect notion of what effective alignment is. Research showed that the student-actors were very regimented in their approach to movement and voice work. This often leads to the separation of the body and the emotion from voice production.

Colson (1967,18) envisages the entire body as being involved in voice production. Morrison (1977,13) emphasises how dependent the quality of the voice and the support required for adequate breathing are on the alignment of the body. Lessac (1967,24) explains this by saying "How you stand affects the way you breathe and your breathing habits determine your posture." Colson (1967,19) places great importance on alignment in voice work as a result of the humans becoming bi-pedal erect organisms. It became important for the bones and muscles of the body to concentrate on balance to keep the body upright. Feldenkrais (1972,76) believes that good alignment is important because the body requires minimal muscular effort in order to move in any direction.

The body has the option of moving in a symmetrical or an asymmetrical manner (Preston 1963,4). If half of the body on one side of the spine is more active than the other half, the body movement is said to be asymmetric. Asymmetric use of the body could lead to a sensation of imbalance. Alternatively, if both halves of the body have equal stress, the body use is symmetric and the body is in a state of balance.

It is important to establish what effective alignment is. The concept is often misconstrued. Rodenburg (1992,42,121) explains that this misunderstanding usually begins at school. Teachers instruct pupils to sit straight and upright, to pull the shoulders back and to force the head up. This applies also to the South African situation. This alignment impairs vocal delivery and variety.

Pulling the shoulders back prevents the breath from sinking into the lungs. Lessac (1967,27) states that ineffective alignment is "carelessness drilled into habit". He claims that we have been conditioned into ineffective alignment by "poor but potent influences." He gives examples of the soldier on parade, the improperly trained wrestler or weightlifter and the majestic thrust-bellied stance of the old-fashioned opera singer.

Morrison (1977,14) gives a good description of the recommended standing position.

"1.The feet may be slightly apart.
2.The general disposition of the weight should be slightly forwards.
3.The pelvis should be above the instep.
4.The torso should be directly above the pelvis: neither in front of nor behind it.
5.The abdominal muscles should be braced without tension.
6.The torso should feel raised, but not stretched away from the pelvis.
7.The shoulders should be directly above the pelvis and should be in line with the breast bone at the front.
8.The head should feel well balanced immediately above the shoulders. It should be neither in advance of them nor behind them.
9.The chin should be in a medial position, neither showing the underside of the jaw, nor pulled back allowing a 'double-chin' to form."

This position advocates effective alignment and the actor and student-actor should be encouraged to use this as their neutral position. This desired position can also be achieved through visualisation. Bartal and Ne'eman (1975, 13) state that, in order to develop a sense of awareness of the elongation of the spine, the student-actor should visualise an imaginary cross behind his back running in a vertical line along the spine. The horizontal line bisects behind the shoulder blades. It is important to imagine the lines as stretching into infinity. The sense of the cross extending into infinity gives the student-actor a sense of filling the space, both in his kinesphere and the general space around it. It helps the student-actor create his visual presence.

3.5.1 The Alexander Technique

F. Matthais Alexander has influenced the approach of many voice theorists and teachers. However, at the two drama departments at which this research was completed there were no trained "Alexander" teachers. In general this country has few qualified "Alexander" teachers. The Alexander Technique was experienced second-hand through the theorists whom he influenced. It was, therefore, decided to discuss briefly these influences as they influenced the major voice theorists.

Alexander developed a psycho-physical approach to voice work called the Alexander Technique (Cox 1990,44). Sullivan (1988, 141) states that the principle provides a system of re-education for the student-actor. The latter would then gain greater control over the physical and emotional abilities used in characterisation. The student-actor would be freed from old habits that restrained him mentally and physically. Barlow (1991.17-18) explains the principle of the Alexander technique as "Use Affects Functioning". By functioning, Alexander meant our everyday actions. By "Use" he meant the way people use their bodies as they live from moment to moment in all types of activities or non activities. Barlow (1991,52) explains that the Alexander principle states that there are definite ways of using the body which are better than others. The functioning of the body suffers when it is misused. Misuse of the body is detrimental to voice production and health.

The Alexander technique advocates effective balance because it allows the muscles to relax and help the breathing mechanism. Barlow (1991,52) informs us that the Alexander technique advocates that the vertebral column be carried further back in a "plumb line" from the mastoid process to the ankle, travelling through the trochanter of the thigh bone. The neck and lumber vertebrae must not drop forward and downwards. They must be directed up and back to the point where they release tension from the neck and lower back. Barlow (1991,53) continues that the knees must be slightly flexed and the pelvis tucked in by tipping the lumbar spine allowing the pubis to point more to the front. This allows the sexual organs to point forward, thereby releasing buttock tension. The Alexander balance allows the body to develop a resting position that allows the joints surfaces of the spine to lengthen away from each other.

Having formulated what effective balance is and how it creates better use of the body, it extends into effective alignment. The head balances on top of the spine. It must have the sensation of

weightlessness. By allowing the unnecessary tensions to slip away, it would give the head the sensation of being freer and lighter. The head should be seen as floating and thus would not require unnecessary muscular support. The jaw should remain relaxed and feel loosely hinged and mobile (Barlow 1991,9; McCallion 1989,15; Rodenburg 1992,122-123). Barlow (1991,8) and Rodenburg (1992, 123) state that the neck should feel slightly elongated and be free of useless tension. The neck should not have any superfluous activity during the movement of the limbs or other body parts. It must remain relaxed. The neck should remain in a balanced state with the spine. The shoulders should be neither braced nor slumped. The chest should widen across the front and the back. This widening should not favour either side of the shoulders. The shoulders must not pass tension on to the neck and the head (Barlow 1991,9; McCallion 1989,12; Rodenburg 1991,123).

The spine should be aligned and strong in the centre. The centre requires strong abdominal muscles. The spine lengthens both headward and tailward. This release expands the middle back thus allowing the lower ribs to expand for inhalation. The vertebrae should be seen as evenly stacked, one upon the other. This brings across a feeling of being balanced. A correct balance in the spine leads to a correct balance throughout. The spine is important as it holds up the head and supplies support for the ribs, abdomen, pelvis and limbs. It also supports the organs, muscles and tissues (Barlow 1991,9; McCallion 1989,15; Rodenburg 1991,124).

The abdomen is the seat of much unnecessary tension originating from the abdominal muscles. There must be a clear use of the hip joints especially when bending, thereby allowing the muscles and lower back to be free from useless tension.

McCallion (1989,17) sums up this approach to alignment by saying "The neck must be free so that the head can face forward and go up, so that the back can lengthen and widen."

3.5.2 Centred Position

Rodenburg (1992, 126) has taken this concept further and included the entire body into what she calls the "centred position". To get into this position "Stand with feet directly underneath the hips taking the full weight and support, knees unlocked, spine up, back unbraced, shoulders unheld and head balanced on the spine." This position allows the energy to be collected in a central source

and then distributed throughout the body (Yakim 1990,205). The position is most responsive to the unnecessary tension that affects the body's balance. This is an important position for voice work as it allows the student-actor to be aware of the body. All the exercises done in a static upright alignment will be done in the centred position. It is important to build the foundation for voice work by relaxing and aligning the body. After building this foundation, it is possible to start working with breathing.

3.6 Breathing

It is a stated fact that many student-actors have a misconception about breathing. Most drama institutions in this country advocate diaphragmatic-abdominal breathing. However, there are still some private institutions, particularly those who offer Licentiate courses, who advocate rib-reserve breathing. This study argues the effectiveness of diaphragmatic-abdominal breathing as opposed to rib-reserve breathing.

Breathing is a primary function of the body. Its main purpose is to supply oxygen to the bloodstream and remove waste products such as carbon dioxide. Breathing instinctively increases as the number of physical exercises increase. Effective control of breathing allows the student-actor to increase respiration without wasting energy and without causing unnecessary tension (Crawford 1983,61; McCallion 1989,36; Thurburn 1965,51). To control breathing to its maximum advantage, it is always advisable to begin working with the natural breathing rhythm of the body. This eases the amount of work done by the abdominal muscles. Kristin Linklater (1976,34) advocates the use of the involuntary nervous system. This allows reflexive breathing to take place. By not having to control or sustain the breathing actively, the student-actor does not waste energy.

Linklater (1976,25) says that the involuntary muscles are powerful and situated deep inside the body. The conscious control of the breath will destroy the sensitivity to the changing inner-states. This in turn will disrupt the reflex connections of breathing and the emotional impulse. Linklater claims that "Natural breathing is reflexive and the only work you can do to restore its potential is to remove restrictive tensions that provides it with a diversity of stimuli."

3.6.1 Diaphragmatic-Abdominal Breathing[1]

The diaphragmatic-abdominal breathing method is generally preferred and is similar to the natural pattern that has been described. Good breathing is essential to a good voice. Berry (1975,34) believes that without effective breathing being used to its full advantage, the rest of the body will suffer. Breathing down to "centre" assists the student-actor mentally by allowing him to feel his weight as a person. The whole chest physically contributes to the production of a "fuller" sound.Diaphragmatic-abdominal breathing is also known as central breathing.

Bartal and Ne'eman (1975,133) and Laban (1980,18) state the that "centre" of the body is the driving force of a person. Movements that begin at the centre and that move outwards, are free flowing. The person must seem to exist from this part of the body. Todd (1959,118) supports this statement by saying that organised movement originates in this region. The pelvic muscles are the largest and the strongest and they control movement of any changes of position of the body. Approximately thirty-six muscles are attached to the pelvis. They extend in all directions and extend well into the trunk and the legs. These muscles have both a supporting and a movement function.

Diaphragmatic-abdominal breathing is the technique of breathing down to the centre. Greene (1964,19) remarks that it is considered to be the most efficient method of breathing for vocal purposes. Morrison (1977,17) adds that this type of breathing can give the voice power and duration. It develops the capacity of the breath with a concomitant increase in the control and strength of the muscles. It allows the speaker the ability to produce the voice with ease at varying volumes.

Moni Yakim (1990, 201) talks about there being breath centres that function as collection and distribution points for the air in the body. They are the places where the body reacts to sounds. It is believed that these breath centres are what are more commonly known as the resonating cavities. They will be discussed in greater detail in the chapter on resonance.

Dean and Carra (1980,73) explain that the diaphragm and the correct functioning of the

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[1] This type of breathing is sometimes referred to as Diaphragmatic-Intercostal Breathing. A description of the breathing process is given on page 18.

abdominal muscles control the voice. During inhalation the diaphragm descends allowing the lungs to expand and fill with air. During exhalation the reverse takes place. Consequently, speech occurs during exhalation for effective breath control. As stated the control of exhalation is important for effective speech. It is therefore necessary to know how to control exhalation. Supporting the breath does this. McCallion (1989,37) explains that support for the voice comes when the breathing muscles are working in a state of co-ordination with a good head\neck\back relationship. The spine must resist the downward pull thus preventing the rib-cage from slumping towards the stomach. Support of the chest cavity allows the breath to last as long as required at the pressure necessary for the particular volume, pitch and resonance needed for the sound.

3.6.2 Rib Reserve Breathing

A study of the leading theorists shows that diaphragmatic-abdominal breathing is the preferred method of breathing for projected speech. In this method the ribs are held in elevation. While the diaphragm ascends, the abdominal wall gradually retracts as the voice uses the air. There is the belief that this method of breathing creates a more effective universal resonator for the voice. When the diaphragm has risen to its maximum height, the ribs may descend and provides a supplementary air supply.

Barker (1977,178), Linklater (1976, 122) and Rodenburg (1992, xii) state that rib-reserve exercises are counter-productive to the student-actor. They believe that holding up the ribs for as long as possible in an attempt to create a reserve tank of air, creates tension. This method of breathing is unnatural and disturbs the instinctive connection between breath and emotion. Rib reserve breathing can thus be regarded as outdated and negative.

Linklater (1976, 122) believes that muscular holding leads to a mental hold and therefore affects the body's ability to work passively with the involuntary nervous system. The student-actor has a greater chance of becoming a victim of unnecessary tension while using this method. It works in opposition to the concept that a constant stream of air, passing over the vocal folds, produces the voice. Rib-reserve breathing is totally alien to the structure of the English language and to the physiological processes that produce voice and speech. Research into this breathing method has shown that student-actors who are taught this method of breathing are more prone to tension in the

upper chest region. It was found that this in turn creates tension in the vocal folds and lower jaw. However, research also shows that this is the preferred method of breathing among certain singers. It was pointed out that the tension created is useful at times to help sustain a particular note for a long period. Research shows that these singers adapt the tension in the vocal folds and lower jaw to their advantage.

3.6.3 Clavicular Breathing

In clavicular breathing the ribs and shoulders elevate, the diaphragm rises and the abdominal walls are sucked in. This method is ineffective for the voice as it connects with muscular tension and uses up too much energy as well as giving a limited breath capacity and control. As a result of physical exertion, clavicular breathing which occurs unconsciously, is a natural process. It only becomes negative when it occurs as a result of excess tension and psychological factors in the student-actor. Student-actors who use this method as their basic breathing method might find it a difficult habit to break.

3.6.4 Recentring

The diaphragmatic-abdominal position helps the student-actor during performances. He has a constant position of alignment to which he may return. Rodenburg (1992,127) calls this process re-centring. It allows the student-actor to gain control mentally and physically of both the characterisation and his breathing.

3.6.5 Vocal Base

Grotowski (1968,123) believes that the centred position allows the actor to establish a voice base. This is essential if the student-actor wants a greater carrying power for the voice. Grotowski (1968,115) also considers that the column of air which is responsible for carrying the sound, must be under pressure without meeting with any obstacles and blocks. The physiological resonators must then amplify the sound. The voice base is essential for keeping the column of air under sufficient pressure.

3.6.6 Successive or Simultaneous Flow

Having an understanding of the principles required for relaxation, alignment and breathing, it is now possible to proceed to the exercises. Experience showed that the introduction of the concept of successive and simultaneous flow assists the student-actors in their approach to movement. This concept worked both in guiding their movement as well as in assisting with the holistic approach of this study. Particular reference was made to incorporating this concept into the exercises. The exercises must evolve naturally and the student-actor must attempt to work continuously with the mind and body interrelated. The student-actor must visualise the centre of the body as the core. He must use this core as the origin of all movements and of the breathing process. The student-actor should see that the centre is also responsible for the mass of the body. It is from here that the student-actor can make himself heavier or lighter as required in characterisation. All movements must flow, either in succession, or simultaneously (Laban 1948,30; Preston-Dunlop 1980,26) from this core. Preston-Dunlop (1980,26) and Laban (1948,30) describe successive flow as a movement that moves in succession from one part of the body to another. Simultaneous flow is the movement made by the entire body. All the bodies moving parts are involved in that particular action.

3.7 Introduction to Exercises

Research into a dynamic voice approach shows that it requires exercises that begin by releasing all the unnecessary tension found in the body. This study has already highlighted the importance of relaxation to voice work. The approach begins with exercises developed to relax the student-actor both passively and actively.

The alignment exercises evolved out of the relaxed body. The relaxed state enables the body to have more energy at it's disposal. The exercises aim at releasing energy through relaxation. They are, therefore, dynamic in that they work actively within the body strengthened by the newly released energy. The dynamic exercises focus on the spine allowing the muscles to take on a secondary function. Thus allowing the student-actor to discover that the area at the base of the spine is the centre of the body. It is from this energy centre that all the body's movements originate. The student-actor should experience the body in different positions. This enables him to identify how the forces acting on the body change as the body changes it's position. It is through this active approach that he can experience the "centred" position. He can consequently "recentre" himself, using as little

energy as possible.

The holistic approach of this study reiterates the importance of every facet evolving passively out of its predecessor and passively into its successor. The student actors can focus attention on breathing. The entire breathing process begins with relaxation. Relaxation exercises enable the student-actor to become aware of his or her natural breathing rhythm. This passive breathing process is carried through to the alignment exercises, using the natural breathing rhythm as the catalyst for action.

The breathing exercises now allow the student-actor to focus attention on developing the natural breathing rhythm into diaphragmatic-abdominal breathing. The student-actor again proceeds both actively and passively. As with alignment it was found that it was extremely important that the student-actors experience centring the breathing in as many positions as possible. The alignment exercises make the entire breathing process easier. The alignment exercises form the foundation of the breathing exercises.

The combination of these three factors (relaxation, alignment and breathing) establishes the basis on which the later exercises in this approach develop. It also creates a base to which the student-actor may return while working on other exercises.

It was found that after working with relaxation, alignment and breathing, the student-actors tended to be lethargic. It became necessary to include exercises that actively generated energy within the body. This prepares student-actors to proceed mentally and physically with their class.

All these exercises are concerned with establishing the basis from which this voice approach develops. Their function is to establish a relaxed body free of all unnecessary tension as well as an aligned body with the correct head\neck\back relationship that promotes the mastering of diaphragmatic-abdominal breathing.

In order for the student-actor to gain more out of these exercises it is recommended that Grotowski's (1968,17) principle of "Via Negitiva" be used. This principle states that the education of the

student-actor must be seen, not as teaching the student-actor skills, but as an elimination of the organisms' resistance to the psychic process. Grotowski was looking for a freedom for the time-lapse between inner impulse and outer reaction. He wanted the impulse and the action to be concurrent. This principle can then be seen to embrace the notion of eradicating blocks rather than the acquisition of skills.

The student-actor must always have kinesthetic awareness which is the sensation by which bodily position, weight, muscle tension and movement are perceived(Collins Concise Dictionary 1988,623). He should give attention to the physical responses that he experiences while doing the exercises. He must note and assess his development during and after the exercise.

The last five exercises are concerned with releasing and centring the body both physically and mentally, thus creating the state of "eutony" (p24) which prepares the body to react and function effectively.

EXERCISES

Relaxation Exercises: The exercises in this chapter are aimed first at relaxing the body into a state that is beneficial for voice work. It is important that work on breathing be done only when the body is relaxed. The exercises on relaxation are also necessary for voice work and are useful in that they acquaint the student-actor with the human body and its functioning.

The importance of relaxation has been discussed. It was established that relaxation exercises are necessary and appreciated before practical classes and performances. Considerable importance is attached to connecting the emotional to the physical. The extent to which this relaxation should be taken is relative to the situation of the class. The student-actors found the exercises useful and successful. The research shows that though the exercises may differ they ultimately relax the body. It was found that the variety of the options added to the enthusiasm of the class. The exercises improved the student-actors ability to relax which in turn had a positive affect on their acting. The aim was to create an effective environment from which to continue the class.

These exercises are created with more than two people in mind. The group divides into student-actors participating in the exercises and an instructor guiding and controlling the exercises. Instructions are, therefore, given to two different people. Exercise one, however, requires an instructor to lead the class through the exercise.

EXERCISE 1: This is a basic exercise for relaxing the entire body and clearing the mind. It does, however, put the student-actors into a low energy mode and therefore an energiser must follow if the class is going to continue with energetic exercises. It is a good exercise to do at the end of a strenuous practical class. This exercise requires visualisation.

The student-actors lie on their backs on the floor with their arms positioned next to the body. The legs are flat on the floor. The student-actor must be comfortable in this position. The instructor will count from ten down to one. After every count the student-actors must say quietly to themselves "I want to relax". (This assists with the mind/body approach)

When the instructor has descended to the count of one, he will start the process with the suggestion to the class to slowly relax all the muscles in the feet. With the aid of visualisation and their imagination they must feel the flesh falling away from the bones and sinking into the floor. The instructor will continue the process up to the ankles. Again with a relaxed and soothing tone of voice inspire the class to allow the muscles to relax. Experience the sensation of the flesh falling off the bones and sinking into the floor.

The instructor moves up the body working section upon section ending ultimately with the head. The instructor must not rush this exercise in relaxing the entire body. The instructor may allow the class to sigh deeply two to three times, every time attaching mental relief to the sighs. This allows the student-actor to remove any mental blocks. The sigh is important as it helps mentally and physically to release tension and relax the muscles. The instructor can help the class by reminding them of the significance of the sigh in assisting with relaxation. The instructor can explain that they sigh away any problems or pressures that they may be experiencing.

Once they have reached a position of total relaxation, the instructor must now "wake" the class up. Use the image of a tranquil blue liquid or any other appropriate image. The instructor starts at the feet and "wakes" them up, suggesting that the liquid is pouring into the feet making the muscles respond and slowly start to feel alive. The muscles remain relaxed but have the sensation of being recharged. Again the instructor takes them on a journey through the body to the head.

The body should now be feeling relaxed and recharged. The instructor must now bring the student-actors out of this relaxed state. Do this by counting from one to ten. The student-actor says "I am relaxed" after every count. When the instructor has reached the count of ten, the student-actor gradually gets onto his feet, to prevent dizziness and falling over.

EXERCISE 2: This exercise originates from Liz Mills and is shorter than Exercise 1. It is a good exercise to start a class with or before performances. It works on ridding the body of unnecessary tension and releasing energy into the body. At the end of the exercise the student-actors should be ready for action.

Begin this exercise by lying down on the floor. Beginning at the feet and contract all the muscles in succession, holding each contraction for approximately five seconds. Then release the muscles with a sigh thereby connecting mental release with the physical release. Repeat the contraction in the feet, holding the contraction slightly longer, release again sighing out with the release. Move now up to the ankles and from there up the calves and through the entire body. To tense the entire body in a simultaneous action, (Preston-Dunlop 1980,26) hold the contraction, then have total relaxation.

EXERCISE 3: This exercise is similar to Exercise 2. The difference is that it is done in a standing position. This is useful if the instructor does not want to take the class down onto the floor. There is one negative aspect to this exercise in that tension is required to keep the body upright. This is due to the anti-gravity force (Preston-Dunlop 1980,11) keeping the body upright.

This exercise begins by contracting the muscles in the feet, holding the contraction for approximately five seconds, then releasing the muscles. Encourage a sigh out with the release. Work through the various parts of the body as before. The contraction is repeated and is held for longer than before releasing it from feet to head.

When the entire body has been contracted and released, there should be a relaxed feeling both mentally and physically. Shake out the body to release it of any unnecessary tension that might have remained in the body as a result of being in the standing position.

EXERCISE 4: This exercise, devised by Gary Gordon, is completed in pairs. Its aim is for one of the partners to experience the body being a "dead weight". This is done through relaxation, while the other partner finds ways of moving and manipulating the body. One student-actor will lie down on his back on the floor. He should attempt through relaxation to make his body as heavy as possible. (This exercise can be done after Exercise 2.) The other student-actor moves the relaxed body across the floor.

The moving of the body should not be one continuous action for example, picking the

partner up by the legs and dragging him to the other side. The active student-actor should be manipulating the body continuously, rolling the body section by section, moving it limb by limb, pushing the body, pulling the body. This is important as it enables the relaxed student-actor to experience the sensation of being a "dead weight" and giving in totally to gravity. It also allows the active partner to experience the mass of the body and how it can be manipulated.

The relaxed student-actor should make the most of this situation and try to let the mind clear itself. The active student-actor should be aware of his partner's body, always protecting it, not allowing any part to crash to the ground. He should also make sure that his partner remains relaxed through out the entire exercise.

When they have reached the destination, the partners may change roles. It may take the relaxed student-actor some time to get up and out of the relaxed state. During this time the active student-actor may lie down and start relaxing as he may be quite exhausted from the exertion of moving his partner. The exercise should only continue once the partner on the floor is relaxed.

EXERCISE 5: This relaxation exercise is a massage. This is done by working in pairs. One partner massages the other allowing him to relax thereby physically working out any unnecessary tension.

Jay Pather adapts this exercise and it may be called "active massage". The massaging partner manipulates the other's body, moving the limbs and the joints. The active student-actor must concentrate on how the body moves and what each joint can do.

This is a good exercise because the student-actors get a sense of the workings of the limbs and joints as well as relaxing the body. Once the entire body has been massaged, the active partner may pick up the legs of the relaxed partner very gently behind the knees and gently shake out the pelvis and the back. The relaxed student-actor must concentrate on the sensation of movement without tension. They must be totally relaxed and give in to gravity and be encouraged to enjoy the experience. The active partner is responsible for all movement.

EXERCISE 6: This exercise is useful when a specific part of the body has unnecessary tension. It allows for relaxation of that specific part of the body, for example the shoulders. The student-actor contracts the muscles of the shoulders upwards then releases them. The student-actor must remember that a sigh could help in relieving the tension. The shoulders should be rotated forward and backwards. The head may be moved from front to back and from side to side. Do not roll the head as it may be damaging to the cartilage in the neck.

Alignment Exercises: These exercises can be used for both alignment and breathing. The emphasis in this section is on alignment, but by adding the breath they will function as breathing exercises as well. In this section it is advocated to work with the breath. This section has been places first as it is believed that good breathing evolves out of good alignment.

Although the exercises must begin with the instruction to start in the centred position, it must be remembered that the student-actor is responsible for establishing this position. It should be an organic process that begins at the centre and moves through the body to establish alignment. Do not bypass the process of getting the body aligned.

Research found that detailed specific work needed to be completed on the student-actor regarding alignment. The ineffective habits discussed earlier needed to be broken. The student-actor had to spend time on re-educating the body as to effective alignment. Many approaches were tried with various successes. The exercises listed below had the greatest amount of success. This was due to their simplicity. The aid of visualisation and the concept of sensation was greatly appreciated by the student-actors. They also found that by extending alignment out of relaxation they could re-educate themselves more effectively.

EXERCISE 7: The purpose of this exercise is to allow the student-actor to become aware of the body's alignment. The student-actor must lie down on his back on the floor in a relaxed state. This exercise may be done after Exercise 2.

Start by visualising all the bones in the feet. Become consciously aware of them as they are being visualised. Let the student-actor work in his own time when working through all the bones in

the body while visualising them and becoming aware of them.

Once when one is aware of the bones in the body, attempt to arrange them for alignment. It allows preparation for exercises on breathing. Now align the body into the constructive position of rest. In this position the student-actor is lying on his back on the floor with the buttocks flat. The bent knees are a little apart pointing to the ceiling. Become aware of the sensation of the back and shoulders spreading over the floor. Allow the back to lengthen along the floor, becoming aware of each vertebra slightly easing away from each other. The arms and wrists are relaxed at the side of the body. This position is fundamental in the Berry (1973, 23; 1975,58) approach to voice work. The constuctive position of rest is a good position from which to start working on centering th breath. This position will be returned to when looking at breathing exercises.

Lie down on the floor and then visualize the bones in the body. Bend the knees so that both feet are flat on the floor. This helps to lengthen the spine by reducing the natural hollow in the small of the back.

Work on the sensation of feeling the back spread across the floor as far as possible. The student-actor must be aware of the back spreading and not of sinking into the floor. A natural position has been created from which to continue breatning exercises.

EXERCISE 8: This exercise can be found in Linklater's (1976, 20) approach to vocal work. It is believed that it assists with the sensation of lightness to counteract the force of gravity. It begins in the centred position. Stand comfortably, with the mass evenly distributed over both feet. Balance the body equally between the toes and the heels.

Focus the student-actor's attention now on their alignment, starting at their feet and working through the body till they reach the top. Remember that the head must have the sensation of floating off the top of the body. The body should be in a relaxed state with no unnecessary tension.

Think about the entire body being very light and floating. This is carried through to the arms that begin to float up to the ceiling. The shoulder muscles should remain relaxed. This action

continues through to the wrists so that they float up. It continues finally through to the fingers that should have the lively sensation of floating off the hand, up towards the ceiling.

Now, work with the idea of the fingers getting heavier. They begin to give into the force of gravity which spreads through to the hands and relax at the wrists. The action spreads through to the arms descending to the shoulders. At this stage the mass is held in the head and this causes the head to succumb to gravity and gently falls forward. As the head falls forward each vertebra in turn is successively overcome by the force of gravity causing the body to curl further forward. The arms must remain totally relaxed at the side of the body during this curling process. This process continues down to the pelvis. The pelvis then gives in to the mass, causing the legs to bend and ultimately the body becomes curled up over the feet. Remember to let the head hang totally relaxed.

From this position start visualising the aligning of the body. The image of the bones as building blocks may assist with this process. Begin at the feet. Picturing the various bones in succession place them individually, one upon the other. Work through each vertebra until the skeletal structure is aligned in an upright position. Allow the head to roll up last. The student-actor may like to use the image of the head floating up like a balloon towards the ceiling. Enjoy this sensation of lightness in the body. Once the body has been aligned and is in a standing position shake out the body. Linklater (1976,20-24) states that during this exercise:" The more the mind imagines the skeleton, the more economical the muscles will work." She also suggests that the student-actor should be aware of the shape of the body as it cuts through the air whilst also experiencing the feeling of air touching the skin. Become aware of the body from inside out. She suggests that the student-actor be always conscious of how the body feels.

EXERCISE 9: This exercise works with the principle of mass. The body is weakening its anti-gravity force. Beginning from the head the mass moves successively through the body. The aim of this exercise is to allow the student-actor the experience of aligning the body in preparation to begin centring the breathing.

Stand in the centred position and allow the head to give into gravity. The head will drop forward. As this happens, the back begins to curl down vertebra by vertebra until "hanging from the tail

bone".

Allow the tail bone to have the sensation of being gently pulled up to the ceiling. Once in this position, swing the torso gently from side to side. Bend the knees as it will help with the swinging movement.

Allow the body to come to rest in the centre. Now concentrate on the tail bone. The sensation of the tail bone floating up will now change to the sensation of the tail bone giving in to gravity and it will thus be pulled down. This causes the pelvis to be tucked in as the vertebrae are in turn lifted one by one. The sensation of becoming lighter and lighter diminishes until the body is again in an upright aligned position.

Remember to imagine the skeleton as doing the work of supporting the body. For this purpose imagine the muscles taking on a secondary function. They should be seen as helping with breathing only. It is also important to allow the force of gravity to act upon the skeleton, thereby allowing its mass to change its position.

EXERCISE 10: This exercise is similar to exercise 9 and focuses on realigning the body. The student-actor is required to keep the head\neck\back relationship constant while standing up and in a press-up position. It is important for the student-actor to be able to realign the body in as many different positions as possible. Begin by standing in the centred position. Using the principle of the mass, beginning with the head rolling down vertebrae by vertebrae through the pelvis and the legs, ending with the body curled up in a ball.

From here transfer the mass onto the hands. Walk them away from the body to end in a "press-up" position. When in the "press-up" position, ensure that the "tummy is against the spine" to prevent the lower back from dropping down. Allow one line from head to feet to be formed. Concentrate on creating a sensation of the back extending to infinity in both directions. The shoulders should have a sensation of extending to infinity in the horizontal. The skeleton should have the sensation of being free. The lightness of the bones allows it to spread throughout the body. Try not to force the skeleton to stretch. Walk the hands towards the feet to form a curled up position. From here create the

sensation of the tail bone being lifted until a sensation of hanging from it is created. Remember to keep the knees slightly bent. From this position tuck the tail bone underneath, starting the unrolling action. Remember to keep the sensation of the skeleton being light and floating up.

EXERCISE 11: Pisk (1975,16) states that the aim here is to exercise the spine. Begin the exercise on hands and knees in "scrub" position.(Lessac 1967,36) Align the body, allow the hands to be directly underneath the shoulders and the knees directly underneath the hips. Let the spine naturally extend out of the pelvis and through the intersection on the shoulders. Allow the head to be a natural extension of the spine. Attempt to elongate the spine. To enable the organic process the student-actor may want to think of the breath moving the bones. This allows the spine to move only when the student-actor feels the need to breath in. The image of a light being switched on and off may be useful for this process. When the student-actor inhales the light is turned on, when he exhales the light is turned off. The process of elongating the spine can only be accomplished in the light.

Once the spine has been elongated, allow the force of gravity to take over. Raise the tail-bone towards the ceiling. This in turn will cause the spine to take on a convex shape. Drop the head back and release the jaw so that it continues with the convex shape. From this position push the tail-bone down. This causes the spine to lift aligning the back. Allow the motion to continue so that the back becomes arched concavely. The head follows and is tucked into the chest. Again, tilt the tail bone aligning the back. This exercise is also useful as a breathing exercise. Breathe in when lifting the back and breath out when the back is in the convex shape. Concentrate on the sensation of breathing and how it changes as the shape of the body changes.

EXERCISE 12: This exercise works on alignment and breathing while sitting. Either sit on a chair or on the floor. In both cases align and centre the body. Allow the head to be an extension of the spine. If sitting on the floor place the feet quite comfortably close to the pelvis. Allow for enough space between the knees so that the upper-body may move through quite comfortably. Allow the breath to inspire the movements.

In this exercise move up and out of the pelvis but keeping the back aligned and keeping the head\neck\back relationship constant. It will end with the chest relaxing on the legs. Remember

that the movement is initiated in the pelvis. Allow the joints to bring the body forward. Remember that the bending action is not in the lower back. Allow the breath to help with the movement by breathing out with the downward movement. Using the breath as inspiration, extend out of the hips while keeping the body aligned. Return the body to its upright position.

EXERCISE 13: This exercise allows the student-actor to work on rolling and unrolling the spine. It can help with centring the body. Begin this exercise by sitting on the floor. Allow the student-actor to visualize "sitting on top of the sitting bones or the ischia". The feet are positioned comfortably close to the pelvis. Keep the knees about a body width apart. Work with the natural breathing rhythm. Exhale when moving. The action begins in the pelvis and the lower back. Roll the body down vertebra by vertebra until the whole back touches the floor. Once this action is completed, allow the feet to slide forward stretching the legs out. Slide the feet back up to the pelvis. Initiate the movement with the head and roll the body up vertebra by vertebra until the body is in an aligned upright position. Repeat this exercise approximately five times.

Integration Exercises: These exercises are the integration of the exercises on relaxation and alignment plus exercises that train the student-actor to harness diaphragmatic-abdominal breathing. As has already been stated, these three aspects are connected and are equally important as the foundation for voice work. It is important to remember that for effective functioning it is important to start with relaxation, then progress into alignment and end up with the breathing exercises.

These exercises, therefore, have their foundations in exercises described earlier. The exercises must be approached organically as a complete exercise.

Most student-actors preferred working with movement. It was found that the initial understanding and adaption of natural breathing was most successful in the constructive position of rest. Much experimentation went into proving this fact. This was due to the student-actors being able to concentrate on visualising their alignment. In this position the floor took their entire mass and so they were able to focus their attention on adapting the natural breathing rhythm. Once they had successfully done this, they were quite willing to stand up and move while still breathing effectively.

The student-actors tended to push themselves into seeing how far they could take their movements before losing the effectiveness of their "central breathing". The exercises listed below were all a success in this regard.

EXERCISE 14: This exercise is the natural continuation of the process begun in Exercise 8. Once the body is relaxed and in the constructive position of rest, the focus will be on breathing. This exercise allows the student-actors to become accustomed to "central" breathing. It is ideal for this purpose as the body can give in totally to the force of gravity by allowing the entire body to concentrate on the breathing process. By placing the hands gently on the bottom of the rib cage the movement of the ribs during breathing can be felt.

Breathe in through the nose and feel the air moving down the body. Try to visualise the air filling the lungs. Do not allow the upper part of the chest to move. Concentrate on the lower ribs whilst picturing the air filling up the lower part of the chest and forcing the ribs up. Notice how they are moving in response to the movement of the ribs during inhalation.

Remember to work passively. Once the air has been inhaled allow the body to respond by exhaling the air on its own rhythm. Do not try to force the air out. Let it out on its own accord. Once all the air has left the body allow the body to passively begin inhaling the next breath. In passive breathing, the body inhales and exhales on its on accord. The student-actor is however, still responsible for controlling the breath.

Expand now on this breathing. Imagine that the breathing extends down into the stomach and actually fills the stomach. (This is just an image. In reality it is just the diaphragm that is forcing down the intestines with its downward movement. It gives the effect of breathing down into the stomach.) Passive breathing is colloquially called "central" breathing which corresponds with the centred position. Together they enable the student-actor to be totally centred and to create the ideal position.

An image of a balloon or a prune is often used to stimulate "central" breathing. Imagine the balloon being situated just behind the sternum. When oxygen is inhaled, the balloon will expand

causing the ribs to move up and out. Any other image that may help in this process could be used.

EXERCISE 15: This breathing exercise is completed with Exercise 9. It should only be attempted once the student-actor has mastered "central" breathing. It can be used with the body in a different position. It allows the student-actor to become aware of the differences in breathing while the body is in motion as opposed to the constructive position of rest. The student-actor must consciously experience the difference between this exercise and Exercise 14. Guide the body whilst rolling down to allow the air to be exhaled. The pressure applied on the diaphragm as the student-actor rolls over will help the body to exhale. Having now completed the roll down let the torso hang from the tail bone until the body requires the intake of oxygen. Let the breath inspire the movement. As the student-actor rolls up, breathe in. Allow the releasing of pressure on the diaphragm to help with the inhalation. Imagine the air filling the body, causing it to roll up into an upright position.

EXERCISE 16: In this exercise the student-actor will be working with the idea of breathing while moving. The idea of breathing and moving will be taken further by extending the amount of movement the body is doing. This exercise is an extension of Exercise 10. The principles in Exercise 15 will be used.

Exhale while curling down into a ball. Once this position has been reached use the inhalation to help walk the hands forward into the "press-up" position. From here allow the breath to inspire the student-actor. Working with the exhalation walk the hands towards the feet again creating a "ball". When the body is ready to inhale allow it to cause the body to uncurl into an upright position.

A variation on this exercise is to increase the rhythm of inhalation and exhalation. This can be done by having one exhalation from standing through the "ball" position to "press-up". Conversely one inhalation from "press-up" through the "ball" position to standing.

To emphasise the exhalation, the student-actor may want to voice the breath as one releases it from the body. For this purpose the student-actor may want to release the breath on either "fff" or "shhh" or on a sigh. However emphasis at this stage should be on mastering the breathing process and not release.

EXERCISE 17: This exercise works on alignment and on breathing and is centred strongly on the Alexander Technique. McCallion (1989,48) calls this exercise "the monkey".

This exercise is done in the standing position. Become aware of the student-actor's height and his position. Once he is totally aware of himself, allow the knees to bend; they will move over the aligned feet. Although the body is lowering in height, keep the sensation of going up. Do not lose the sense of height. Keep the breathing normal, smooth and uninterrupted. Allow the knees to continue bending. Keep the back vertical and the sensation that the head is free and floating. Continue until balancing becomes difficult. Allow the nose to drop a little, but still maintain the forward and upward direction of the head. The back will now begin to move down. Attempt to keep it aligned until the squatting position is reached. The arms must hang freely next to the body. The body will be in a state of balance. Keep breathing normally. Whisper "ah" a few times and become aware of the sensation. Bend the torso at the hips so that the chest is lying in the quadraceps. From this position bring the body back into an upright squatting position. By moving the knees back over the feet allow the body to return to the standing position. It is important that the student-actor attempts to keep the body aligned for the entire duration of the exercise.

EXERCISE 18: This exercise created by Joan Little functions as both a breathing and releasing exercise. In the exercise the student-actor is required to work with a partner. Sit facing the partner. While keeping the legs apart let each others feet touch. Hold hands. If it is not possible to hold each others hands come closer to each other by letting the partner put his feet on the others shins. Breathe down to the tail bone. Begin to move backwards while breathing in. This action pulls the partner forward. The student-actor moving forward exhales. This exhalation should be done with an audible sigh. The sigh releases the negative tension in the body. When movement in one direction is no longer possible allow the partner to breathe in. This will be the impetus to move in the opposite direction. Continue in this way moving forward and backwards slowly. Remember to work with the breath. Inhalation and exhalation are completed with open mouths and open throats. As the exercise progresses, so the student-actors move closer to each other. The student-actors should challenge each other by attempting to get closer to the ground when moving forward.

CENTRING AND RELEASING EXERCISES: These are based on the work of Moni Yakim (1990, 205-213) and are good exercises to complete before a performance or before one moves in to a physically active class or rehearsal. They help in preparing the student-actor both mentally and physically for the tasks ahead.

The importance of this was also highlighted by the need of the student-actors to centre and release themselves before a performance. There are many successful centring and releasing exercises. However, the research showed that these exercises by Moni Yakim were very successful. The student-actors were impressed by their differentiation from the other centring and releasing exercises. The student-actors responded to the holistic approach of centring and releasing the body.

These exercises begin in either Yakim's (1990,205) "A" position or his "i" position. The "A" position is a position that the student-actor obtains naturally. It is obtained by lying on the floor on his back with arms and legs opened diagonally at a forty-five-degree angle to the spine. The student-actor's body now has the approximate shape of the letter "A". He must allow the floor to take his mass. Allow the palms of the hands to be facing upwards. Let the body breathe naturally. Concentrate on allowing the energy to circulate through the body. Each breath energizes the body further.

The "i" position is obtained by lying on his back on the floor. The arms should be close to the sides of the body and the legs close together. The body is now in the shape of the letter "i" with the head representing the dot.

EXERCISE 19: Begin this exercise in the "i" position. Inhale for a count of three whilst raising the head, arms, chest and legs twenty centimetres (eight inches) above the floor. Hold the breath in this position for a count of nine while staring through the gap between the big toes. Exhale and return to the "i" position. Repeat the exercise three times.

EXERCISE 20: Begin in the "i" position and breathe in for a count of three while raising the head, arms, chest and legs twenty centimetres above the floor This time let the knees, elbows and wrists bend a little. Try to use as little muscle as possible. Hold the position and the breath for a count of seven. Exhale for a count of five while returning to the "i" position. Repeat the exercise three times.

EXERCISE 21: Shift the body into the "A" position. Inhale on a count of three whilst raising the head, arms, chest and legs twenty centimetres above the floor. Hold that position and the breath for a count of nine. The legs and arms are stiff and are extended forward. Remember that the palms of the hands are facing upwards. Exhale on a count to five returning to the "A" position. Repeat the exercise three times.

EXERCISE 22: This exercise is similar to the previous one except that the legs, elbows and wrists when lifted off the floor will be bent. Inhale on a count of three, hold for a count of nine and exhale on a count of five. Return to the "A" position. Repeat the exercise three times.

EXERCISE 23: Begin in the "i" position. Allow the body to curl up into a tight ball. Pull the thighs against the chest, wrapping the arms around the shins. Bend the head up against the knees. Inhale for a count of three. Hold that position and the breath for a count of seven. Exhale while returning to the "i" position for a count of five. Repeat the exercise three times.

EXERCISE 24: Roll over while in the "i" position to face the floor. Inhale for a count of three, raising the body as high as possible off the floor. Try to have as the only point of contact with the ground the area between the navel and the pubic bone. Hold the breath and that position for a count of nine. Then release by returning to the "i" position for a count of seven. Repeat the exercise three times.

EXERCISE 25: This exercise is similar to the previous one. This time begin and end the exercise in the "A" position. Remember to inhale for a count of three. Hold for a count of seven and release for a count of five. Repeat the exercise three times.

EXERCISE 26: Kneel on the floor and remain kneeling throughout the exercise. Rest the buttocks on the heels. Release the body allowing the torso to lean forward. Rest the hands on the floor with the palms facing upwards. Inhale on a count of seven rising off the heels then stretch the arms upwards. Allow the head to drop back and open the mouth. Hold this position and the breath for a count of seven. Let the body and the voice go for a count of one while falling back to the original position. Repeat this exercise three times.

EXERCISE 27: This exercise is similar to the previous one. Remain in the kneeling position while leaning forward. This exercise requires one to change the sequence of breathing. Inhale in one count raising the body off the heels. Remember to stretch the arms up above the head with the head dropped back. Hold this position and the breath for a count of seven. Now exhale for a count of seven while slowly returning to the original kneeling position. This time allow the body to release further and keep on releasing until the head is touching the floor. Repeat the exercise three times.

EXERCISE 28: This exercise directs the flow of oxygen through the body, filling the entire body with energy that is ready for use. Yakim (1990,212) calls this exercise the "breath of fire".

Sit comfortably with the eyes closed. One will be required to inhale and exhale through the nose. Inhale with sharp staccato breaths until no more air can be taken in. Exhale very slowly. Repeat three times. Now inhale slowly and exhale in staccato breaths. Repeat three times. Change the breathing so that one is inhaling and exhaling in staccato breaths. Repeat three times. Complete the exercise by breathing in and out fast and lightly panting like a dog. Remember to only breathe through the nose. Never fill the body up completely with air. End with a fast complete inhalation. Count to five and then resume normal breathing for a few seconds.

Repeat this exercise in the "A", "i" and kneeling position thereby centring and releasing the body simultaneously.

CHAPTER 4
RESONANCE

Once the body is in a relaxed eutonic state (p24) with effective alignment to support the breathing process, the student-actor can use the body effectively. This lays the foundation for him to move onto the next factor, that of resonating the sound produced.

4.1 Functioning of the Resonators

Many student-actors are aware of the functions of the resonators. However, they are not aware of how the resonators function. It was found that a knowledge of how they function is beneficial to the student-actor. From this information the student-actors are able to combine this knowledge with the exercises in resonance.

Gimson (1989,13) explains that once the air has passed through the larynx it becomes subject to modification. It is modified according to the shape of the upper cavities of the pharynx and mouth. These cavities function as resonators. McCallion (1989,69) describes resonators as "...partially enclosed air filled spaces in which the original note reverberates, disturbing the air in the cavities and bringing about other reverberations with different frequencies of vibration which are harmonically sympathetic to the original note."

Resonators reinforce the notes made (Rodenburg 1992,220). The resonators help to enrich the basic note harmoniously thus creating a useful quality to the note. (McCallion 1989,69) It gives overtone vibrancy and brilliance to the tone thus bringing out the most appealing quality of the voice. (Dean and Carra 1980,74) Anderson (1970,143) says that the resonators are also responsible for building up the weak indifferent sounds emitted by the vocal folds. By compressing the air into the particular part of the body selected as the amplifier of the voice, amplification occurs (Grotowski 1969,121). Anderson (1970,143) concludes that the resonators have a great responsibility in determining the basic quality of the voice.

4.2 The Resonators

The candidate was surprised that many senior student-actors were not aware where the resonators are situated. Most student-actors were also not aware of how each particular resonator affects the sound. Experience illustrated that a detailed explanation of the resonators was consequently necessary. This explanation dealt with their positioning and their functioning. Exercising helped ito clarify the issue.

The resonators link so that the airstream enters each in succession. Grotowski (1969,123) suggests that the actor attempt to use the whole body as a resonator. However, the body divides the resonators into its different parts, amplifying the voice by its particular individual features.

4.2.1 Mouth and Throat Resonators

Anderson (1970,153) and McCallion (1989,70) describe the coupled mouth and throat resonators as almost limitless in their possibilities for adjustment. This is due to the organs of articulation such as the jaw, the tongue, the soft palate, the hard palate, the teeth and the muscles in the throat and cheeks being situated in this resonator. The changing of their size and shape during articulation changes the sound that is made. This is a unique characteristic of these resonators. It allows them to serve the changing note to maximum advantage. Anderson (1970,145) describes the throat as "... one of the most important resonators of the voice." It functions as the vocal megaphone and is responsible for providing resonance for the fundamental and lower overtones. It helps to create the quality of the voice.

4.2.2 Nasal Resonator

The correct use of the nose or nasal resonance directly enhances the nasal consonants and nasalized vowels. Nasal resonators provide brilliance and carrying power for the voice. This helps with the volume of the sound. A balanced use of these resonators is essential for the actor (Anderson 1970,147; McCallion 1989,70; Linklater 1976,104).

Nasality is the incorrect use of the nasal resonator. It occurs when the student-actor has an immobile lower jaw either through tension or habit causing the soft palate to partially obscure

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Nasality is the incorrect use of the nasal resonator. It occurs when the student-actor has an immobile lower jaw either through tension or habit causing the soft palate to partially obscure

the opening to the mouth. This also occurs when the tongue bunches at the back of the mouth. The sound is forced sharply into the nose causing the voice to escape through the nose instead (Anderson 1970,147; McCallion 1989,70; Linklater1976,104). In South Africa this problem is associated with the women who reside in the affluent northern suburbs of Johannesburg. It forms a major part of what is called the "kugel" accent. It was found however, that nasality was not limited to the "kugels" but existed across the spectrum of English speaking South Africans. The nasality is as easily detectable among these speakers as they do not have the character traits of the "kugel" accent. In this research nasality tended to be a slight problem among some female student-actors. It was not as prevalent among the male student-actors.

Anderson (1970,147) and McCallion (1989,70) write that the nose is the least adaptable of the resonators and therefore has a restricted function. The action of the soft palate separates the nose from the mouth and the top of the pharynx. Dropping the palate allows the air-stream into the nose bringing the resonator into action.

4.2.3 Sinus Resonators

The sinuses also function as resonators. They are mainly concerned with the upper registers of the resonating scale. These resonators are found in the maxillary sinuses in the cheek bones. They are also found in the frontal sinuses under the eyes. Much further back in the skull are the sphenoid sinuses and between the frontal and sphenoid sinuses are the anterior and posterior ethmoid cells.

4.2.4 Chest Resonators

The chest reinforces the lower sounds. Anderson (1970,144) describes it as having a twofold function as a resonator. The vocal folds which cause the vibrations send the vibrations through the cartilages to the vertebrae. This, in turn, relays them through the ribs to the sternum. This relaying of the vibrations can use the entire body as a sounding board to reinforce the laryngeal tone.

Anderson (1970,144) continues that the chest is also responsible for damping out certain sounds. This is due to the chest being filled with the spongy mass of the lung tissue which is

responsible for absorbing the sound produced. The chest's value as a resonator is filled with discrepancies. Anderson (1970,144) states, however, that the chest also consists of the trachea and the bronchi that are open, free cavities. They are of sufficient size and of the proper shape to provide resonance. Their fixed size limits the range of the frequencies to which they respond.

Lessac (1967,11) argues that the rib cage which forms the outer walls of the chest cavity is often mistaken as the principal sound box. He claims that this cavity will resonate more efficiently and effectively when the oral and nasal cavities are fully used. This occurs because the sound waves first move through the hard palate, nasal bone and forehead. It then continues through the head, the spinal vertebrae and the ribs directly into the chest cavity. Lessac is effectively saying that the chest resonators can only be used as the last resonator to help amplify the sound.

The candidate believes that the chest resonator amplifies the sound waves in a combination of the two methods. As sound waves have the tendency of moving upwards they follow the path described by Lessac. However, some sound waves are forced back down directly into the chest cavity where they are resonated.

Through the exercising of the resonators it is possible to make each individual resonator work to its maximum efficiency. Therefore the student-actor may bring the chest resonator into functioning at an earlier stage and with maximum efficiency and not at the end of the process as Lessac states. Research among the student-actors showed that by involving the chest resonator at this early stage student-actors were able to begin to give their voices the richness and depth associated with this resonating cavity.

Having a knowledge of where the resonators are makes it possible to look at exercises that help in improving resonance. During the exercises it is important to let the student-actor focus attention on the area being exercised. They must use their hands to assist with the exercises. The hands allow the student-actors to feel the vibrations and enable them to judge if they are getting stronger and which parts are vibrating the most. The exercises in the chapter on pitch and range complement the exercises in this section.

4.3 Introduction to Exercises

Before work on the resonators can begin it is important that the student-actors are comfortable with the data discussed in the previous section. Once they obtain the state of "eutony"(p24) organically they progress naturally to the resonance exercises.

At first the student-actors should have the opportunity of discovering their own resonators. The physical act of feeling the vibrations enhances their awareness of the resonators. It was found that after establishing the resonators, student-actors find it easier to exercise them.

The first exercise is specifically set up for this purpose. It also enables the student-actor to breathe diaphragmatic-abdominally. The exercises now progress into allowing the entire body to help with the sound. This approach is aided by using the natural mass of the body to form connections with the required resonators. These exercises allow the student-actor to experiment with the use of mass. The student-actor must be encouraged to experiment as much as possible as this develops a greater understanding of the resonators as they function in the body. The image of adjusting the mass to correspond with the resonance endorses the idea of the entire body being involved in sound production. Relating these two factors mentally strengthens the association which in turn reinforces the concept.

EXERCISES

The main purpose of these exercises is to allow the resonators to function. They also allow the student-actor to become aware of where the resonators are and how they function in the body. They are incorporated strictly for this purpose. In this way the theoretical ties in with the practical. The more the student-actor is aware of his resonators by feeling the vibrations, the greater assistance they will be to him. The student-actor must work with the body effectively aligned. The anti-gravity force (Preston-Dunlop 1980,11) will be light holding the body erect while either sitting or standing. A light static force (Preston-Dunlop 1980,12) is exerted by the student-actor. This force enables the resonating cavities to operate at their greatest capacity and so help the resonating process.

EXERCISE 1: This exercise is used to "wake-up" the resonators. It can be done in either the constructive position of rest or with the body standing in an aligned posture. Whichever position is chosen allow the anti-gravity and static forces (Preston-Dunlop 1980,11) to exert the required amount of force.

Start by directing the sound into the head. Attention should be focussed on this region. Allow the throat to stay open. Continue in this manner until the student-actor feels the vibrations. Once this has been achieved, concentrate on the mouth, using a "huu" sound. Move down from the mouth to the throat with the "haaa" sound and finally into the chest using the "haw" sound. Use the image of waking the resonators. This allows the student-actors to focus their attention on where the resonators are situated. It also allows them to become physically aware of the resonators before they work more intensively on the resonators. This exercise is important as it can prevent vocal strain.

Experience showed that linking the position of the resonators in the body with the body's physical position helped to exericise the resonators. The student-actors found this process stimulating. They commented that it made them experience the resonators in a holistic fashion.

EXERCISE 2: This exercise allows the student-actors to become more active. It allows the student-actor to use his mass to assist with the exercising of the resonators. It is an adaptation of the combination of Grotowski's (1968,146) "King-King" exercise and his "La-La" exercise. The words have been changed to "Ming-Ming" and "Ma-Ma". It is believed that using the "m" (as in a hum) enables the student-actor to place the voice in the mask more easily. This in turn greatly assists the process of resonance.

The student-actors should begin by walking around singing "ma-ma-ma". They should experiment with the various resonators. This is done by varying the pitch of the word allowing all the resonators to be used. Their attention should be focused on the area in which the sound will be resonated. Become conscious of the vibrations. Do not let them strain the voice when attempting to work the resonators. This applies especially to the upper and lower pitches within the voice range.

Take the exercise a little further once all the resonators have been experimented with. Allow the body to help with the resonance. To achieve this associate the highest resonators with standing or walking on the toes. The mouth resonators are associated with standing up and the lower resonators are associated with walking on the haunches. As the focus moves down the body allow the anti-gravity force (Preston-Dunlop 1980,11) to become weaker so that the body gives in to gravity. The changes in bodily position should be smooth and flowing. The greatest change in position comes from the centre of the body reacting to the anti-gravity force (ibid.). Make the physical connection between the mass of the body and the resonators. While experimenting with the resonators adjust the body to the sound. This helps in physically combining the body position to the sound and assisting with the release of the sound. Once the student-actors have gone through the scale both verbally and physically they could stop. Begin again by repeating the exercise this time using the word "ming-ming".

Having physically worked with "ma" and "ming" separately they now combine the two. At first use "ma" for the lower resonators and "ming" for the upper resonators. Interchange the two as the exercise progresses. It is important that they play around with the sounds bringing in the resonators. They must be conscious of the sound released. Concentrate on the resonators and the

vibrations produced in them. They must be careful not to allow themselves to become short of breath as this will distort the sounds and impair the resonance. Always have control over the breathing.

The exercise follows the same pattern that they used at the beginning. They must allow themselves to become more "free" with the produced sounds as the exercise progresses . Free means not being inhibited by the actions. The student-actors found that the actions assisted with the release of the sound and the sound assisted with the actions. It was observerd that the further the student-actors took this connection the greater their voices began to resonate.

EXERCISE 3: This exercise uses the concept that the entire vocal tract can be used as a resonator. Linklater (1976,85-90) uses this exercise to work on the channel resonators. Movement has been added to the exercise. The purpose of the movement is to instil the idea in the student-actors that the body can resonate the sound effectively while in motion. The channel resonators are found in the trachea, larynx and epiglottis.

Begin by standing aligned. Once the student-actors have gone through the process of becoming aligned let them initiate a hum. Swallow a few times to open the throat. Try to have as little unnecessary tension as possible. In the aligned position drop the head back. They should now have an open channel. The air passage is now straight and there is no interference. Send the sound up to the ceiling. Make sure that the jaw is always relaxed in this position. Continue to hum to the ceiling and drop the head forward so that the focus is straight. Continue to hum releasing the sound. Concentrate on the different sensation of the vibrations with the head in this position. Once this has been registered drop the head forward so that the chin is resting gently on the chest. Be aware of unnecessary tension. Continue to hum. Focus on the sensation of the vibrations and the difference between the above two positions.

Having worked in all three positions connect them while humming and moving the head through all three positions. Work with the differing sensations. Experience how the change in the position of the head releases the sound in varying ways.

This exercise can be repeated using "Hee", "Haa", "Haw", "Huu" sounds. In this way all

the resonators are exercised. Extend the idea further by walking around the room, releasing the sound with the head in all three positions. Remember to keep the breath supported and the back aligned. Record the different sensations between being stationary and mobile. Listen to the difference in the sound. Compare these differences to the physical sensations experienced. The student-actors found that being mobile was far more difficult than being stationary. They also found at first that there was a tendency to disturb the alignment. However, once they were able to keep the back effectively aligned they were able to concentrate on the sounds they were producing.

EXERCISE 4: This exercise is also adapted from Linklater (1976,117) and it concentrates on the sinus resonators. While doing this exercise do not strain the voice when using the falsetto sound required to exercise the resonators. The student-actors tend to push the sound too forcefully and too quickly into the resonantors causing head-aches. Rather allow the sound to build gradually then release it gradually.

This exercise is completed in either a sitting, standing or in the constructive position of rest. Make sure that the head\neck\back relationship is constant. The "(h)eee" sound will be used. Become aware of the area that is being worked on by means of the vibrations. Release the voice on a high-pitched falsetto "Hee". Feel the vibrations in the forehead. Allow the sound to move as far away from the body as possible.

Now, using the same sound whisper concentrate on the difference in the sensation of the vibrations. Return to the louder release of the sound. Once the the student-actor has established the resonance vary the pitch but continue to concentrate on the head resonators. Break out of the chosen position and move around the room. Release the sound on "huuu" and let the student-actor use the sound to propel his movement. When the sound is whispered allow the movement to correspond to that sound. A strong sound will have strong bold movements whereas a whispered sound will have smaller movements. Try to relate the movements to the sinus resonator meaning that the movements will be high. The student-actor's body will be upright and he will be standing on his toes.

EXERCISE 5: Linklater (1976,104) uses this exercise to concentrate on the nasal resonators. The student-actor will be required to start from the aligned centred position. Focus the attention on the nose.. As with the previous exercise it was found that if the sound was taken too sharply into the nose it caused head-aches. Once again allow the sound to build gradually.

Put the finger against the nose blocking off one nostril. Hum at a medium pitch and register the vibrations in the nostril. Repeat the process using descending notes. Change over putting the finger on the other nostril and repeat the exercise. Continue by diverting the sound further into the nose. This is done by changing the hum into a "mee" sound. Register the vibrations. Wrinkle up the nose to bring the focus onto the bridge of the nose.

Break away from this by rolling down through the vertebrae until the student-actor is hanging from the tail-bone. Shake the body out. Roll up through the vertebrae until an aligned upright position is reached..

Repeat the exercise releasing the sound. Vary it by releasing the sound on "mey". This pushes the sound out through the mouth and will prevent the sound becoming nasal. Although the sound is coming out through the mouth the student-actor must still be aware of the resonance that is occurring in the nose.

EXERCISE 6: This exercise was a very popular exercise amoung the student-actors as it allowed them to challenge themselves. This is a group exercise which enables the group to play around with the sounds and the movements. The groups must experiment for themselves with the various use of the resonators. By now they are aware of where they are and what sounds they reverberate. This exercise allows them the opportunity to discover for themselves the power that their resonators have. It works with the principle of "follow the leader". One member of the group will begin by doing a movement and a sound and the rest of the group will follow. The leader must connect the resonators to the different dimensions of movement. (Laban 1948,86) The chest resonators are connected with deep movements, the throat and mouth resonators are connected with the centre and the sinus resonators are connected with high movements.

EXERCISE 7: This exercise is adapted from Grotowski's (1968,145) "tiger" exercise. Its main purpose is to exercise the guttural or laryngeal resonator. The work will be done with a partner. Experience found that this exercise was slightly difficult to understand at first. This was due to the combination of the roaring and the dialogue. The new student-actors struggled with this concept. Therefore, it is suggested that it be used for the more senior student-actors. One of them will be the hunter while the other will be the prey. The hunter will stalk his prey and roar like a tiger. The prey will respond with smaller sounds such as that of a rabbit or a mouse. The hunter must also use words interspersed in-between the roars. He might want to improvise the text. An example of a text is given below.

> "Come closer....roar... do not run away....roar...I am going to catch you....roar....and when I do....roar...I will tear you apart... roar...limb from limb.... roar...this will make it easy for me to devour you...roar...roar..."

The prey must respond to this attack. Play around with the text. Choose dialogue that really helps them to work the resonators. Remember that one student-actor is a tiger and his prey would be either a rabbit or a mouse or any other animal. Take on the physicality of that animal. Be careful not to strain the voice when roaring. Remember that the resonators are being exercised. Rolls are switched around when the prey has been caught. The switching around is important as it allows the voice to relax. Repeat this exercise approximately three times.

EXERCISE 8: In this exercise adapted from Linklater (1976,89) the student-actors will be required to think of all the surrounding space as a blank canvas. It allows them to be free and creative with their voices and with their body movements. Make a connection between different sounds and colours. For example, a deep sound will be blue while a light sound will be pink. Using the entire body and the voice as a paint brush paint a picture. Let the body go. Allow the chosen movements to release the voice. Try to link the size of the actions to the "colour" of the sound. Work on the different resonators. Feel the vibrations in that part of the body. Be brave with the picture and the actions. Use the entire space without any limitations. It was found that the student-actors required a strong sense of visualisation and imagination for this exercise. This led to the popularity of this exercise and consequently it has been included in this approach.

The final exercise allows the student-actors to combine the theoretical and the practical.

The coaxer uses the theoretical knowledge of the resonators to coax the other partner into practically making the sound. Research showed that the student-actors attempted to create as many possible variations of the sound. They achieved this by manipulating the body to its extremes. The exercise was received with great enthusiasm and enjoyment. Consequently it has been included in this approach.

EXERCISE 9: This exercise requires working in pairs. The one partner will sit in a comfortable position. They must centre themselves. The other partner will be responsible for coaxing the sound out of them. This is done by massaging an area of the body. The vocal partner must release a sound that originates from that area. The coaxer must be satisfied that that particular sound is well resonated before moving on to another part of the body.

The coaxer must help by using the rubbing and patting action to help focus the partner's attention on to that area. The partner being coaxed should first resonate the sound then releasing it. Use the "huh" or "her" sound for the small of the upper back, "hee" for the forehead and the front of the face, "har" for the lower back and pelvis, and "hoo" for the head and forehead.

The student-actors may like to shake out the body in-between exercises and in the middle of an exercise. This allows them to release tension from the bodies and allows their bodies to respond anew to the new sensations of the vibrating resonance.

CHAPTER 5
PITCH AND RANGE

Range is the natural expression of feeling in the voice. As our feelings change so the vocal range fluctuates (Rodenburg 1992, 215). The amount of tension in the muscles that regulate the vocal folds determines the pitch. A mental perception of the sound indirectly controls the pitch. (Thurburn 1965,60)

5.1 Optimum Pitch

For effective expression and interpretation of a text or an emotion, a student-actor needs to use a variety of pitch (p15) and range (p15) in order to communicate its essence. This is a prominent problem among young student-actors. So in voice training, the use of the individual's entire range should be encouraged and strengthened. It was found that a good starting point was to work from the student-actor's optimum pitch. Anderson (1970,100) states that "While there is no basic level of pitch that is best for all voices, there is within the range of each one, a pitch at which that voice performs with greatest effectiveness for speech purposes, ...". The individual's optimum pitch is subject to the range of that person's voice when functioning with its greatest effectiveness.

Turner (1976,48) discusses the optimum pitch as the note that "... lies towards the middle of the speaker's compass". He continues that it may easily be ascertained by

> "...singing down the scale until the lowest note which can be sung is reached. Sung not growled! An octave above this will give a note towards the middle of the voice and this, or a note slightly below, should be used in the first place for all vocalization exercises."

Turner (1976,48) stresses that "every actor should be aware of his centre note, as the bulk of his work will involve the middle part of the voice." Anderson (1970, 100) and Rodenburg (1992,218) agree that the optimum pitch of the voice is achieved when the breathing, control, support and placing are energised and yet remaining effortless. In order for this to happen a physically-centred body is required.

5.2 Natural Pitch Range

Range is the varying of the pitch in speech between the two natural limits of highest and lowest (Anderson 1970, 199). The extreme limits to which the voice can rise and fall are fixed at puberty (Turner 1977,51). Linklater (1976,1) works on the assumption that under extreme conditions everyone can express themselves through two or four octaves in a natural pitch range. It is believed that Anderson and Linklater are most probably referring to the use of the chest-register. Wolfsohn (Martin 1991,64-66) encourages the use of the total register that consists of the chest-register, the head-register and the falsetto in his ideal eight octave voice. McCallion (1989,102) argues that there are physiological limitations to the range. Turner (1977,51) argues that these limitations do not mean that the range cannot be extended. Few speakers make use of the entire range of which their voice is capable. As already stated this limited range is predominant among the student-actors.

Rodenburg (1992, 215) and Anderson (1970,199) believe that the average Western speaker uses only three to five different notes for everyday communication. It was found that this also existed among the South African student-actors. Rodenburg (1992, 215) believes that a range of eight notes is sufficient in giving greater latitude for everyday communication.

5.2.1 Favouring a Pitch

Though some student-actors use a balanced pitch range in their daily lives there are some who favour either end of the pitch range or the middle tones. They do, however, find little difficulty in taking the note up or down when required to do so. This tendency of keeping to the same pitch creates a monotonous and predictable pattern to speech. The favouring of optimum pitch over the others can also create an underdeveloped resonance capacity on the other pitches.

5.3 Discovering the Full Potential of the Human Voice

It was found that in the work, a student-actor is often confronted with emotions that lie outside his own emotional life. This emotional experience may require him to use a pitch level and sounds which are not generally considered aesthetic or "beautiful", but are necessary to communicate the emotion. In order to achieve this Wolfsohn and Grotowski attempted to lessen or even remove

psychological blocks which may inhibit the actor and worked on the eight octave voice.

Martin (1991, 64) and Roose-Evans (1989,180,182) indicate that Wolfsohn created the ideal of the eight octave voice. Wolfsohn believed that it was possible to expand the voice to more than seven octaves, sometimes even nine. He also found that restricting the voice to one specialized pitch such as tenor or soprano, was artificial.

Martin (1991,65-66) states that the Roy Hart Theatre insisted on the humanity of sound and not the beauty of sound. The group saw themselves as liberated because they could call on the energies that were not used in ordinary daily life. Women were encouraged, psychologically and physically, to explore the deeper masculine attributes and voices. The men, similarly, were to discover the softer, more feminine habits and voices. Wolfsohn believed that by doing this Westerners could break through their "one-octave life" in which they were living. To obtain their goal of releasing all the voices in the body the group used all mental and physical means to unblock themselves. This would entail bouncing, hopping, swaying, knee-bending, shaking the body, tilting the pelvis and stretching and collapsing the body. They used physical movements to help with the release of the sound (Martin 1991,66). Grotowski also used movement to help with the release of sound. He worked on the principle that bodily expression came first and then vocal expression.

5.3.1 Resonation and Pitch

In Grotowski and Wolfsohn's approach to voice it is recognized that there is a strong link between the pitch of the voice and the resonating capability of the body. Their approach uses movement to help with the freeing of the voice in order to obtain the varying pitches. McCallion (1989, 102) says that a large amount of vocal strain occurs because the student-actor is unable to distinguish between pitch and resonance. Greene (1964,6) adds that each particular frequency has its own resonator. McCallion (1989, 1032) believes that it is important that all the notes are equally resonant. The upper notes of the scale have the same resonating capabilities as the lower notes. He totally disagrees with the assumption that the lower notes have a greater resonating capability than the upper notes.

As discussed in the previous chapter the shape and structure of the resonating cavities

have a direct affect on the pitch of the voice. The particular structure of a resonator absorbs certain frequencies while it enhances others. The shape of the resonator affects the size of the amplified waves. Therefore, resonation and pitch are seen as natural complements to each other. When exercising the one, the other is also exercised.

5.3.2 Extending the Range

Rodenburg (1992,215-216) states that under-use of the vocal range also causes the potential range to become stagnant. Stretching or freeing the range is limited by tension in neck and jaw muscles. It is extremely important to have strongly supported breath when extending the range. It is important that the student-actors work through their total chest range. This will help to avoid the muscles becoming lazy which, in turn, could cause breaks, jumps and holes in the student-actor's range. This laziness causes the student-actor to not be able to get the pitch to respond quickly enough to his emotional needs. It is always important to remember the pitch and the connection between the emotional quality and the physical range. By working through the total chest range plus three to four notes of the singing or head-register the upper part of the chest-register is strengthened.

5.4 Factors Affecting Pitch

Changes in pitch are subject to the functioning of the larynx. Rodenburg (1992,82) says that there are five factors that are responsible for affecting the pitch, whereas Anderson (1970,452) lists only the first three factors. They are 1) the length, 2) the mass, 3) tension of the vocal folds, 4) their elasticity and 5) the sub-glottal breath pressure. These physical factors are interchangeable with psychological factors such as fear, anxiety, tension and excitement. It is important to understand the dynamic link between the physical and the psychological factors.

The elasticity of the vocal folds allows tension to affect their thickness and length. This in turn will affect the frequency of the vibration. If the folds are vibrating rapidly, creating a high frequency, a high-pitched sound is heard. In the same way when it is vibrating more slowly, the pitch is lower. (Anderson 1970,451; Greene 1964, 5; Rodenberg 1992,83; Thurburn 1965,61)

Anderson, (1970,452) in explaining how pitch varies, states that the pitch varies directly

with tension. As the tension changes so does the pitch. The pitch is inversely proportionate to length and mass. Therefore, as the mass and length increase so the pitch will lower. A change in one of these mechanisms will initiate a change in the other two. Thus there will be a readjustment of the entire mechanism.

5.5 Introduction to Exercises

This study earlier highlighted the importance of the connection between pitch and resonance. These exercises are the natural continuation of the exercises in the previous section. It is advisable, to "wake-up" the resonators before continuing to work with pitch. The support of the breath column is also vitally important. Working with the range could be hampered without the aid of these two factors.

One of the aims of these exercises is to attempt to locate optimum pitch. Once this has been established it becomes necessary to begin exploring the capabilities of the student-actor's range. The exercises attempt to work with range in two ways: The first is with the body in a stationary position; the second is with the use of movement to help the process. These exercises use the varying mass and positions of the body to help with exercising the range. As with resonance they work both mentally and physically. The entire body is responsible for creating the sound and therefore also the pitch.

It is important that unnecessary tension does not build up in the body while doing the exercises. This may happen due to the student-actor trying to over-exert himself while exercising. It is more beneficial to concentrate on experiencing the benefits of the exercise than on correcting the exercises.

Exercise nine works with animal sounds. It is an important exercise for experimenting with the student-actor's pitch and range. The student-actor must try to reach both sides of the total range. The fact that the sounds made are not "human", allows the student-actor the opportunity to maximize the extent of his experimentation.

This section ends off very classically, with tuning the range to the scales of the piano.

Exercise Fourteen is good for exercising the range. It is also a litmus test to hear the extent of the student-actor's range and how it has been extended.

These exercises involve mainly free quality (Laban 1948, 46; Preston-Dunlop 1980,28) movement, although sometimes the movement has bound flow qualities (Laban 1948, 46; Preston-Dunlop 1980,28). Allow these qualities to assist in resonating the sound and in reaching the required pitch. The entire body is then available to help while exercising the pitch and range.

EXERCISES

As stated earlier, it was a good point of departure to begin with exercises that extend the range to obtain optimum pitch. The student-actors preferred working with numbers as opposed to words. They felt that greater differentiation could be obtained by counting. Therefore, the first four exercises focus on the use of numbers. The first exercise is a fun way of obtaining optimum pitch. The next three extend the counting to exercise the range.

EXERCISE 1: In this exercise adapted from Rodenburg (1992, 217) the student-actor is attempting to find a pitch that is comfortable for him. Begin by working through the body aligning it. Once the body is aligned count from one to twenty. Alternate the pitch of the numbers while counting. So "one" will be said with a high pitch while "two" will be said with a low pitch and so forth. Continue in this way until twenty has been reached. Repeat the exercise but this time start the other way round, with "one" being in a low pitch and "two" being said in a high pitch and so forth.

Having completed the counting exercise start humming when doing the exercise. Do not think of a particular pitch, just let the sound escape. Now count to twenty with this pitch. Find a comfortable pitch that does not require straining when talking. The exercise is also useful in that it allows the student-actor to experience the limits of his vocal range. It is important that during the counting that the voice is not strained when fluctuating between the high and low pitches.

EXERCISE 2: In this exercise experiment vocally and physically with the pitch range. Again work with this idea of alternating the pitch while counting. Begin by walking around the room. Allow the body to settle into the natural breathing rhythm of the body.

Working with free-flow qualities (Laban 1948,46; Preston-Dunlop 1980,28) begin to count whilst allowing the body to respond to the pitch. When counting in a high pitch work on the toes or in an upright position using high movements. When counting with a low pitch work with the body on its haunches or bent over. Use deep movements to assist with the pitch. Allow the action of the body to respond to the level of the pitch. Repeat every number three times or more. This allows smooth transition into the different positions.

Vary the pitch levels and let the body respond accordingly. Experiment with the different pitches and bodily positions. Work organically. Allow the body to relax into the various positions. Do not create unnecessary tension. Pay particular attention to the head, neck and shoulders. They must not tense up but should rather remain relaxed and move with the rest of the body.

EXERCISE 3: This exercise continues with the use of counting. Its main focus is on trying to extend the range. Use a range of one to five. Begin by counting in a low pitch. The pitch should be raised slightly with each number counted. It is not necessary to move through the entire range. Continue repeating the exercise whilst continuing to raising the pitch until the student-actor reaches the limit of his range. Again, it is important that the voice is not strained while working with the extremes of the range.

Repeat the exercise. This time with each count drop the pitch slightly. Continue in this way until the lowest pitch has been reached. To facilitate the exercise, it is preferable to count from the highest number to the number one.

EXERCISE 4: This exercise takes the concept of the previous exercise further. As in exercise two working with free flow qualities (Laban 1948,46; Preston-Dunlop 1980,28) allow the movement of the body to respond to the pitch at the count. The pitch will either be raising or lowering. Let the action of the body either lift or lower the pitch. Remember to bring in the resonators to help with amplifying the sound.

The exercises now move away from counting and work with a hum. This was also found to be a successful way in which to exercise extending the range. The addition of the body allowed the student-actors to have a holistic approach to the exercises. Out of the many exercises experimented with, the next two were the most successful.

EXERCISE 5: Go through the process of aligning the body. Try not to forfeit the experience. Allow the breathing to come under control and remember to stay relaxed. Establish a hum. Work the hum through the range taking it up and then bringing it down. Linklater (1970, 112) creates

the image of the body being a house and the voice an elevator that moves through the body.

This exercise varies from the above four in that a continuous sound is used that moves up and down. Try not to jump from one level to the next. Work on making the slide up and down the scale as smooth as possible. Remember to work with the breath allowing the support to help with the movement up and down the scale.

EXERCISE 6: This exercise is an extension of the previous one. The body is still in an aligned position. Now working with bound flow qualities (Laban 1948,46; Preston-Dunlop 1980,28) and using the mass of the body allow the head to get heavy. As the body begins to roll down in response to the mass it causes the spine to follow. While rolling down through the spine release a sound. As the body moves further down so the pitch of the sound will lower until the body hangs from the tail-bone.

The impetus for getting up is the mass in the tail-bone. This causes the pelvis to get heavy and move downwards. This in turn causes the spine to move vertebra upon vertebra until the body is aligned. The voice is again working with the body. The straightening up of the body is the impetus for the voice to rise in pitch. Experience the variability of the range and the assistance the body gives in obtaining it.

The next exercise was very successful in combining animal imagery and exercising the resonators. The first works with a fixed set of movements and a fixed animal sound. The movements of the body animate the sounds being made. The next exercise gives the student-actors freedom to experiment with the different sounds and actions. The student-actors responded very positively to this exercise. They tended to form jungle scenarios which allowed greater participation between the various students. The student-actors must be encouraged to experiment with as many animals as possible as a few had the tendency to limit themselves to one animal.

EXERCISE 7: This exercise will work with the sounds of the word "miaow". McCallion (1989,96) uses this exercise to open the top of the speaking range. The sound travels around the mouth working different pitches. Repeat the word ten times and try to experience the produced sound. Next, use movement in the body to help with the production of the sound. Work with the image of a

cat while using the "miaow" sound. Imitate the stretch of a cat as in Grotowski's (1968,154) cat exercise.

Move into a position where one is on all fours or in "scrub" position (p41). The action is as follows: the back arches whilst breathing in. Allow the intake of the air to be a passive process. Once the body has enough air, the movement begins. Put the nose to the floor just in front of the knees. The student-actor may want to use the image of the nose pushing a coin across the floor. The head moves forward in-between the arms extending itself as far as it can go before the head begins to lift off the floor. Once the head begins to lift off the floor, use that arc and take the head up as far as it can go. Try to align the back. The body is now in a "press-up" position but with the knees still on the floor. Use the action to open the throat ridding the body of any blocks by releasing the sound.

Work with the sound while the body moves through this action. Push the nose across the floor while releasing the "m-mi" sound. As the head moves through the arms and lifts off the floor release the "-aow" sound.

Avoid extending the nasality into the vowel. Let the sound really go. It may seem quite strange at first, but once the student-actor gets used to the exercise it is important that the sound is released. It is also important to work with the breath, allowing it to help with both the action and the sound. Repeat the exercise approximately five times, every time striving for a greater release of the sound.

EXERCISE 8: The focus now turns to imitating animals in both their actions and their sounds. This allows the student-actor to have an unlimited scope with experimentation with pitch and range. It is similar to Grotowski's (1968,150) animal exercises. It is important that the student-actor works with both the actions and the sounds. Allow the movement to help in releasing the voice at the required pitch.

Experiment with the pitch, vary the level and allow the intensity of the movement to help. Remember to interface the movement and the sound. Change animals working with a different sound. Remember to change physically as well. It is important that one has fun with this exercise. Try to

imitate as many animals as possible in order to explore the total range.

The connection between resonators and pitch and range has been discussed. The next exercise strengthens this connection.

EXERCISE 9: Because resonance and pitch are so closely related Exercise 2 in Chapter 3 may be repeated. It is an adaptation of Grotowski's "La-La", and "King-King" exercises. Take note that the words have been changed to "ma-ma" and "ming-ming". Remember that now the attention is on pitch and resonance. The body's position must reflect the pitch of the sound. Use two so they can help each other.

The next two exercises work with the dynamic approach of using the entire body to assist with the sound. These exercises concentrate on both resonance and pitch and range. The exercises provide a pulsating rhythm. This rhythm assisted the student-actors with releasing the sound. By not having to worry about releasing the sound they could now focus on extending their vocal range.

EXERCISE 10: Jay Pather uses this exercise for pitch and range. Begin by jogging. Think of the energy moving from one hip to the other. While transferring the energy vocalise with a "huh, huh". After a while extend the "huh" to become one long "huh" whilst maintaining the jog.

Repeat the exercise but this time be more assertive. Allow the student-actor to think of himself as a massive ball of energy moving around the room. Make eye contact with the other people in the room. The student-actor should make his presence felt. Repeat it again, this time be calm. Have the sense of knowing where the sound is coming from. Release the neck.

EXERCISE 11: We will now take the previous exercise further. The student-actor will be required to work with a partner. Jog around the room transferring the energy from one leg to the other while running. As he does this, release the voice on "huh-huh" or "hee-hee" or "har-har" or "hoo-hoo" depending on what resonators are being exercised.

With the focus now being on pitch and range the exercise will change slightly. Face the partner. Jog on the spot releasing the voice. Have a discussion between the two partners. Vary the pitch to assist with the discussion. The student-actor should challenge himself by experimenting with the entire range. Remember not to strain the voice. The jogging action helps with releasing the voice.

EXERCISE 12: This exercise created by Jay Pather has been adapted to allow the body to help with exercising opposite pitches. Begin in the "scrub" position (p44). Arch the back on inhalation. Return to having the back aligned as exhalation takes place. Release the breath on a very deep "her". Have a sense of the sound originating from the thighs and knees. Repeat approximately five times.

Inhale through the aligned "scrub" position. ollow the back. Lift the head up so that the back of the head is resting on the back. As this is done release the voice on a "HEE" sound. Repeat this action approximately five times. Now think of sending the sound into the top of the head.

The student-actor will now be required to put these two parts together. Use the aligned "scrub" position as the middle of the movement. At this position the student-actor must have completed inhalation. Release the voice as exhalation takes place. Begin by arching the back and releasing on the deep "her" sound. Return to the middle, then take the movement through to hollowing the back and releasing the voice on the "hee" sound. Repeat this exercise approximately five times. Experiment by changing the sounds. Begin by arching the back and releasing on a "hee" sound and moving through to the opposite side of the scale with a deep "her" sound. Repeat approximately five times.

The next exercise was included in response to the student-actors inquiries. They wanted a link established between pitch and range and their work with texts. They were keen to see if they could incorporate the work that they had done earlier on pitch and range into the texts.

EXERCISE 13: In this exercise a text will be needed from which to work. Choose a line to recite or simply begin a monologue. First speak the monologue in a high pitch then speak it in a low pitch. Allow the student-actor to establish his comfortable pitch.

Looking at the text find the first vowel sound in the line. Begin with that sound at a comfortable pitch and continue by saying the line. Work with every line in this manner. The saying of the first vowel found in a line helps to establish the pitch of the sentence. Moving around is permissible while going through the text. It may help the student-actor to work through the blocking of the play to keep the whole process vibrant.

The final exercise is traditional which assists in training the ear as well as exercising the pitch and range. It was found that it was useful if the student-actor had a musical background and could tune the voice to respond to the corresponding key on the piano. It is also useful in that the student-actor can work by himself.

EXERCISE 14: This exercise is completed with the aid of a piano. The idea is to match the voice with the note being struck on the piano. Try to cover an octave on either side of middle C. It may help to begin at middle C and work up and down from that note. It does not matter if your sound is off key at first. Just try to make the note. Use either "lah" or "mah" as the sound.

Continue to exercise with the piano, now trying to tune the voice to match the note of the piano. Use the piano to attempt to extend the range. Try to tune the voice to match the scales as they are played on the piano.

This exercise may be completed either standing or sitting. Whichever position is chosen the student-actor should align himself. Remember to breathe abdominally and to support the breath and to help the sound being produced by resonating.

CHAPTER 6
VOICE PLACING

Placing the voice is a natural and important precursor to clear vocal communication. This aspect of voice work requires the same principles as projection. " The fact is that work of voice placing consists primarily in the development of breathing and the vibration of sustained notes." (Stanislavski 1968,93). The act of placing the voice has a great impact on voice projection. This chapter focuses on factors that assist with placing and projecting. It then focuses on the blocks found among student-actors which impeded placing and projection of the voice.

6.1 Placing The Voice In The Mask

It was found that most student-actors were unaware of the term "placing the voice" or where the voice was to be placed. It is, therefore, necessary to discuss voice placing before continuing on how to use it effectively. Rodenburg (1992, 159-160) states that the voice cannot be placed if either the body or the breath is not functioning and connected. The natural voice must pass freely up through the body and then up into the mouth. From there it must move forward into the face and then leave the body. It is physically "placing" the sound forward in the "mask" where the audience can hear and understand it.

6.2 A Free Voice

Rodenburg (1992, 160) affirms further that the voice cannot be placed if it is not "free". A "free" voice cannot be obtained if either the body or the breath is not connected or not functioning correctly. The natural voice must be free to pass up through the body. It must pass the chest and the throat and then out through the mouth, sending the voice effortlessly out into the surroundings. Any blocks found in the body will disturb the process of placing the voice.

6.3 Physical Alignment

Rodenburg (1992, 160) and McCallion (1989, 103) both contend that physical alignment is important because a non-aligned body will create blocks that will affect the placing of the voice. This study has continually addressed the importance of alignment for voice and speech work. Its importance is highlighted here again with regard to voice placing. Research has found that it is

necessary to work through the section on alignment before continuing with placing. This was useful even to those student-actors who had effective alignment.

6.4 Breath Support

It is important to understand the importance of support for the vocal act. Having mastered this factor, freeing and placing the voice can occur (Rodenburg 1992, 159). It was found that breath support improved over time. Therefore, as breath support improves so does the student-actor's ability to place the voice effectively. This is extended throughout an actor's working life as one assumes the actor will continue to do voice exercises. Research shows that actors' opinions vary on this point. Some favour vocal work while others claim that they [illegible] one voice work since their student days.

6.5 Factors Affecting Placing

Psychological problems and physical factors often affect placing of the voice. This section works through some problems experienced by student-actors which negatively affect voice placing.

6.5.1 Pushing

Rodenburg (1992, 161) states that pushing occurs at times when the actor is cheating on an emotion or mistrusts a text. This tendency was also found in student-actors who lack self confidence or are unprepared for the role. This predominates among first year student-actors, although some student-actors struggle with this even in their third year. In these circumstances the audience experiences being "spoken at" instead of being "spoken to". The student-actor produces a harsh, ragged, insistent, inflexible and distorted sound. The audience hears the speaker but the voice lacks definition and clarity. The voice has the characteristics of nervousness and over-stress. The tenseness in the throat affects the range of the voice. This action of "pushing" alienates the listener and disconnects the speaker from his thoughts and feelings.

The push is physically experienced as not having adequate breath or support to power the voice. This results in isolating the head from the rest of the body, from the neck downwards. Furthermore there is a loss of support for the rest of the body while making and releasing the sound.

Research shows that student-actors often fall into the trap of pushing their heads forward in the direction that they want to place the sound. This action leads to the head\neck\back relationship being disturbed which in turn causes unwanted tension in the body. A speaker who pushes, allows the voice to become locked and limited. Because there is a lack of support for the breath, the actor-speaker becomes tired (McCallion 1989,103; Rodenburg 1992,162-163).

The student-actor should think of filling his body with voice and in this way make the whole body responsible for the sound. Allow the sound to flow out of every pore of the body and diffuse the focus of the voice as coming out of the mouth only. The student-actor must think of the entire body as a resonator creating and releasing the sound. This also enables him to have a bigger physical presence (McCallion 1989, 103; Rodenburg 1992, 162-163).

6.5.2 Clamping

Research found that clamping occurrs a great deal among male student-actors who believe that a deeper voice is a more masculine voice. It was found that clamping also occurs when people talk with their voices at a higher pitch than their normal voice. A few female student-actors were susceptible to this. Research showed that they associate being more feminine with having a higher pitched voice. They also remarked that for them it was an avoidance of the deeper, huskier voices associated with sex-appeal. This deeper voice had many negative connotations associated with the character of a speaker which is thought to be "easy or a"slut". It is for this reason a speaker unconsciously raises the pitch of her voice. Some contend, however, that this habit is formed during adolescence and they are subsequently not able to revert to a naturally placed voice.

Rodenburg (1992, 164-165) describes clamping as preventing the actor's vocal folds from moving freely up and down in the larynx. Clamping causes great strain to the voice and affects the student-actor's range and variety. The student-actor's tendency to hold the voice down in order to lower the pitch of the voice causes this block. It creates an unnatural vocal dam allowing only a few sound waves to pass through the throat into the mouth. This damming up of the voice creates a pressure build-up which eventually causes serious damage to the vocal folds. The student-actor should allow the voice to flow naturally. Frequently this entails appreciating the voice as it is, without altering the pitch. The student-actor must bring the voice through the blocks in the throat to the face

and then out through the mouth. The vocal folds should function freely in the larynx.

6.5.3 Devoicing

Rodenburg (1992, 168) claims that devoicing is a trap found particularly among shy and inhibited people. A speaker, usually afraid to speak, causes their speech to fall into a whisper. The fact that the speaker is aware that he or she is not heard creates a vicious circle. This creates more uncertainty and therefore causes the speaker to whisper even more. This process disconnects the voice from the rest of the body in the throat. A disconnection of this nature prevents the student-actor from connecting emotionally with what he is saying. It also prevents the whole body from assisting with supporting the voice. Experience shows that the student-actor should work with his emotions and with the idea that the whole body is responsible for creating the voice. The student-actor should be allowed to consciously release the sound from the emotional and physical centre of the body. In addition, he should work with intoning or chanting or work on speaking softly and then building it up from there.

6.5.4 The Pull Back

Research shows that the pull back occurs when the voice makes its way into the mouth but is not released. It is also known as "swallowing your words". A major cause of this action is the brain working more quickly than the speech organs. The student-actor thinks ahead of speaking the thought. This occurs when a speaker is dealing with memorised texts. The student-actor has a fear of forgetting his words and so thinks ahead of the lines to follow. It may also be a problem with an improvised script.

This block is also found in speakers who lack confidence. In Rodenburg's opinion (1992, 170-171) the speaker must learn to follow through with every thought, allowing the sound to follow through so that the word or sentence is completed. The speaker must assure himself of having ample support. He should relax the breath so that the sound can flow out easily. The speaker must look carefully at whether lip or jaw tension is present. This tension will inhibit the sound.

6.5.5 Not Being Able to Free the Voice

McCallion (1989, 41-43) sees this problem occurring when the actor runs out of breath in the course of speaking. In such a case the student-actor tries to compensate for this by taking in a huge breath. This breath gets trapped in the chest. The breath is inhaled noisily as a gasp, sometimes disrupting the rhythm of the breathing. The speaker loses support and control of the breath due to the diaphragm becoming restricted in its movements. This causes restrictions in the throat and shortness of breath. Experience shows that the student-actor should work with the natural breathing rhythms of the body. He should allow the incoming breath to equal the outgoing breath. The student-actor should begin by taking short, small breaths at first and then releasing the breath. The amount of breath builds up once natural breathing rhythm has been established.

6.5.6 The Glottal Attack

McCallion (1989,85) and Rodenburg (1992,166) see the glottal attack occurring when the breath does not start to vibrate gently in the larynx. The sound bashes the vocal folds together. This usually happens when speaking words begin with vowel sounds. This bashing causes a click in the larynx at the beginning of the word.

The candidate's research has found that this occurs frequently among Afrikaans' speakers of English, since Afrikaans often requires a glottal attack on the vowel sound at the beginning of a word.

McCallion (1989,86) and Rodenburg (1992,166-167) are agreed on the manner as to how to overcome this problem. They say that the actor must try to prevent closure of the folds before emitting the vocalized sound. The student-actor could try to speak at the edge of a yawn or by beginning every word that starts with a vowel with a silent "h". This opens the folds and the vowel sound is being produced properly.

6.6 Psychological and Physical Blocks

This study has, in Chapter 3, highlighted the link between the psychological and the physical. It was argued that these two factors are linked and one needs to address both sides when attempting to eliminate misuse. Psychological problems are, in a large measure, responsible for the physical blocks. The student-actor needs to overcome these blocks to be able to place the voice. Correcting the physical aspects helps to correct the psychological problems. In turn, correcting the psychological problems helps in removing the physical blocks. It was found that the student-actor needed to pay attention to alignment, thereby creating a body free from unnecessary tension. The student-actor should work on strengthening the breath support mechanism. He also requires a well-resonated sound to produce a strong well-placed voice.

The student-actor then needs to re-examine the exercises in the relevant chapters to correct any faults. The exercises listed below help with general placing of the voice and with trying to overcome the blocks.

6.7 Introduction to Exercises.

The focus of these exercises is to get theoice into the mouth so that the voice may be placed in the performance space. As placing is a major part of projection, the exercises here prepare the body for projection and must be seen as such. The exercises help in releasing the sound up through the body and out through the mouth. The student-actor must approach the exercises by visualising the voice being released from the body. This mental and physical collaboration makes the process easier. The final exercise helps the student-actor to place the voice for a particular venue.

Before starting to work on this section the student-actor should briefly work through the exercises of the previous chapters. He must create a body that is in a state ready for action. The student-actor needs to look particularly at relaxation, alignment, breath support and resonance.

EXERCISES

The first two exercises are designed to free the voice from the body. Their main function is to place the voice in the mouth and from there to release it. The exercises use movement and the entire body to achieve effective placing. These exercises were found to be enjoyable and successful in placing the voice.

EXERCISE 1: This exercise attempts to help with bringing the voice through the chest, throat, mouth and finally out through the mouth. Begin by sitting on the floor with the legs crossed. If this is too uncomfortable extend the legs further to the front. In the latter position the feet need to be flat on the floor. Do not have them too close to the body. Allow them to be parallel to each other extending naturally out from the hip sockets.

Once the student-actor is sitting comfortably, he must become aware of his alignment. Consciously check that the breath is supported by both the skeletal structure and the muscles. Establish the natural breathing rhythm. Once this has been completed, vocalise the out-breath on a vowel sound, (AH, AW, OH, OOH, EEH, AYE, IYE, UUH.).

Allow the body to rock forward and backwards on the ischium in synchronisation with the natural breathing rhythm. Try not to lose the alignment and breath support. Think of the rocking action as helping the body to move the vibrations through the chest, into the throat, from there into the face and out through the mouth.

Explore physically by feeling the vibrations moving through the body. The student-actor should try not to internalise his focus. Remember that the student-actor is attempting to place the sound in the space in front and around the body.

This exercise may also help student-actors who struggle with certain words or phrases. The action will help with overcoming any blocks that the speaker has with words or sentences that he experiences problems with.

EXERCISE 2: This exercise works by physically shaking the sound out of the body. Centre the body by becoming aware of alignment and breath support. Working with the natural breathing rhythm release the voice on any sound. Keeping the body relaxed begin by shaking the legs. Let this action flow into the hips and up through the chest. Allow the shaking action to help the vibrations to escape into the face and out through the mouth.

The sound may sound jerky at first. Allow this to happen. Once the sound is building strongly, stop the shaking and release the rest of the sound. Become aware of the tingling vibrations in the face as the sound is released. The final sound should be as strong as the initial sound.

The next exercise was added due to requests of student-actors to have an exercise that they could complete before a performance. The exercise would assist them with placing their voices. They wanted an exercise that could incorporate the use of their texts. It was found that the "hum" enabled the student-actors to feel that the voice had been place in the mouth.

EXERCISE 3: This is a good exercise to do before a performance. Allow the student-actor to become aware of his alignment and in particular the head\neck\back relationship. Check that the breathing is following its natural rhythm. Establish a hum and allow the hum to resonate through out the entire body. Feel the resonance move through the chest, throat, face and into the mouth. From here send the vibrations to the lips. Allow the vibrations to get stronger and build up in the mask. Once the vibrations have built up release the breath on a vowel sound.

Expand on this exercise by beginning with the hum and letting it flow into a line from a text. It is important that the student-actor is aware of the voice moving out through the vibrating lips.

Repeat the entire process. Play with the hum or "V" sound in the higher registers. Allow the sound to pour up and down the front of the face. Remember that the sound is being brought into the mask. Repeat the lines from the text using the upper registers. Repeat this approximately three to four times. Then explore the deeper registers of the voice. Work through the entire process.

This exercise was included to overcome problems associated with the glottal attack. These sentences could be said at the student-actors convenience and so enabled them to work on this problem by themselves.

EXERCISE 4: This exercise is for student-actors who have problems with a glottal attack. As has been mentioned earlier in the chapter a good exercise is to speak on the edge of a yawn. Another one is to start every word that begins on a vowel sound with a silent "h". Repeat these sentences while being conscious of not using the glottal at the beginning of the words. Try this well-known sentence:

(h)An (h)apple (h)and (h)an (h)orange.

Remember that the "h" is silent. In the next sentences the ! denotes where care must be taken not to use the glottal attack.

Now try these:

!Almost !everyone !enjoyed the !orchestra.

!April !and !Allen !ate !apples from the !orchard.

!Even !Ellen !encouraged !Andrɛ ɴ !on.

!Around !April the !animals !are !encouraged to !entertain

!Every !actor !acquires !an !enormous !amount !of skills.

CHAPTER 7
CLEAR VERBAL COMMUNICATION

While gaining a more effective use of the voice for clear verbal communication in performance the student-actor must spend time working on articulation, tempo-rhythm and projection. Articulation and tempo-rhythm are very important during the rehearsal stages when characterisation occurs. They are tools which assist the student-actor with characterisation. In performance the student-actor communicates through speech and movement with his fellow student-actors and with the audience. The audience must be able to hear through projection and understand through articulation and tempo-rhythm what the actor is saying. Clear verbal communication is an intergral part of acting as it assists the student-actor in both rehearsal and performance.

Speech is rhythmic in nature. The universe organises all living creatures rhythmically. Man is most responsive to tempo-rhythm's appeal and has the remarkable ability of apprehending and appreciating rhythm. This intellectual asset enables man to sing and to speak. Rhythm consists of pulsations of force or stress at regular intervals that create a pattern. This pattern varies so as not to be monotonous. The rhythm connects with the expenditure of energy and through the timing of movement gives order to what may be a series of disconnected events. This gives the events a design and a sense of purpose and fulfilment. Without rhythm unleashed energy creates chaos. (Greene 1964,66; Thurburn 1965,27)

This study highlights the importance of tempo-rhythm for speech. It is considered that because the focus of speech has moved away from Received Pronunciation greater emphasis should be laid on tempo-rhythm. One of the biggest problems associated with second language speakers and in particular, speakers of English, is that the speaker is not familiar with the tempo-rhythm of that language. Gimson (1989,318) states that

> "The stress-timed rhythm of the English utterance (be it a single word or connected speech) with the related obscuration of weak syllables is the prime distinguishing feature of the language's pronunciation, with no exact parallel in any other language."

Projection is principally the combination of all the facets discussed in this study namely

relaxation, breathing, alignment, resonance, pitch and range, voice placing articulation and tempo-rhythm. In performance articulation and tempo-rhythm are also subject to the actor's characterisation. Therefore, when concentrating the student-actor's attention on projection it is important to keep all the other factors in mind. If all these factors are functioning effectively the student-actor would simply have to release and place the sound thereby not needing much energy. The student-actor will have more energy available to help with the physical characterisation of the role.

Projection is relative to the type of spaces that the actor is performing in. The actor must be able to adjust to proscenium arch stages or thrust stages or theatre-in-the-round or to found spaces. Distinction must be made between indoor theatres and amphitheatres. The costumes and decor play a role in absorbing sound. Projection is also relative to the level of noise that the student-actor must compete against. This noise is created by other student-actors or by sound effects or by the audience. Experience shows that in South Africa the level of audience participation and response to the action on stage varies. For example, vocally White adult audiences are generally vocally less responsive than Black audiences. Black audiences will often respond by commenting on the action verbally showing their (dis)approval for the action. Whereas, the White adult audience is accustomed to keeping quiet during a performance. The student-actor must concentrate on the above two points. Rodenburg (1992,223) states that in our striving to have control over the voice, we need to have control over the volume. The correct level of sound and the projection of the nuances of sound over a space is also required.

7.1 ARTICULATION

Chapter One discussed the many different accents that are part of South African English. Indeed no standard South African English accent exists as this varies as the speakers vary. Peoples' accent is influenced by their culture, geographical location and whether English is their first language or not. A listener in South Africa may often be faced by different pronunciations of the same word. One example is the word "economics". It is either pronounced "Eco-Nomics" or "Econo-Mics". Similarly the same problem is experienced with "garage". It is pronounced either "ga-rage" or "garidge". The centralised vowel is also a characteristic of South African English and is found predominantly among speakers who reside in the Eastern Cape. An example is the word "pit". The "I" sound is formed with the tongue positioned in the middle of the mouth instead of in the front of the mouth. These

various pronunciations are accepted by the South African public.

However, problems arise when the listener is confronted with these various pronunciations.There are a few examples of this beginning to manifest itself in the country now. As all people have equal oppportunity to gain prominence in society and gain higher positions in the work-place, more variations of South African English are heard. One no longer hears only Received Pronunciation on the radio. An example is the new radio station SAFM. In 1995 tnis radio station replaced Radio South Africa of the SABC. The presenters are not required to speak with Received Pronunciation accents. There has been mixed reaction from the listeners. Most of the published reaction has been negative as people feel that the English language is being "murdered". The criticism from a section of the public and some critics is dislike for the station. Many of these criticisms are related to programme changes but most concern the pronunciation of the English language. Many people complain about missing the "old voices" to which they had become accustomed. This may be viewed as nostalgia on the part of the listeners unable to accept change. It has been suggested that this nostalgia is at the root of the problem of the public's acceptance of the new radio station. Research of these criticisms found that the biggest problem lay with vocal clarity. The public frequently complained about not being able to understand the news reader or presenters. This problem of vocal clarity will be discussed in this chapter. This study focuses on articulation viewed as vocal clarity and not as Received Pronunciation. In this regard vocal clarity is obtained by viewing speech as a muscular process.

7.1.1 Muscular Process

Articulation is a dynamic muscular process. The organs of articulation manipulate themselves muscularly into the required positions for the individually produced sounds. The letters that make up the written words are merely symbols for the sounds produced. The student-actor uses his own understanding, thereby giving the text an energy of its own. The energy of the text establishes the energy required for characterisation. The energy brought out here indicates to the student-actor the amount of effort he will require. If the muscles use the correct energy and control is maintained then the words will be articulated without the aid of excess or further energy (Bennedetti 1970,85; Berry 1973, 44,45; Stanislavski 1968,87).

7.1.1.1 Dynamic Concept

This study also highlights the fact that the body is dynamic and is constantly in a dynamic state. Because muscularity is involved in the movement of the organs of articulation, it may be considered a dynamic concept. This is reiterated by Blunt (1966,405) who sees articulation as a matter of physical skill due to muscular involvement in the process. Anderson (1970, 157) and McCallion (1989, 119) also see it as a moving and dynamic concept that involves energy. It is important that the student-actor learns to have a clarity and precision while speaking and to be aware of the use of energy. The syllable is the basic unit of the energy required for speech. The speech energy may then vary between one speech sound on the one hand and a combination of these sounds on the other.

7.1.1.2 Voice and Speech Energy

Research has shown that it is important for the student-actor to establish that voice and speech are two components of the same process and that there is a specific energy required for each. Voice is instinctive and a child does not need to learn how to cry or scream whereas speech is an acquired habit that requires the organs of articulation to move, in order to make a specific sound. Both voice and speech have a specific energy. The vowel sounds use both types of energy connect them. The difference is that speech energy originates in the mouth, whereas voice energy uses the entire body. Effective speech requires a large amount of effort and attention which means that ineffective speech uses more energy than necessary. Voice energy, therefore, enables the student-actor to get into contact with his emotions. However, this can only occur in a properly supported voice. Student-actors must link the energy with the word. This enables the words to have an energy and life that will help the speaker (Anderson 1970,263; Berry 1973,44; McCallion 1989, 129; Turner 1976,1).

Anderson (1970,270) and McCallion (1989,115) postulate that more energy is used during speech when placing the accent or stress on the proper syllable of the word. Energy is also expended on choosing the particular vowels or consonants and the correct manipulation of the articulatory organs for clear speech.

It is important to note that a speaker's personal energy affects articulation. Personal characteristics such as shyness, clumsiness, quickness and mobility are reflected in speech.

Articulation strength will be as different to the extent that people are different. The prevailing mental and physical situation of the student-actor also affects articulation. A persons natural speech echoes his feelings. If a person is tired, his speech tends to be slow and slurred. If a person is excited, his speech tends to be be quicker, and also be inclined to raise the volume of the speech. (Anderson 1970, 263; Bennedetti 1970,87; Linklater 1976,144)

7.1.2 Factors Conditioning the Speaking Voice

Research has found that the majority of the student-actors have blocks that emanate from cultural and social issues. As with overcoming unnecessary tension it is important that both the physical and social reasons need to be addressed. By addressing the causes, the problems experienced by the student-actor may be overcome. Cicely Berry (1973,7) argues that speech is a mixture of "... what you hear, how you hear it, and how you unconsciously choose to use it in the light of your personality and experience." Berry lists four factors that condition the voice. They are the environment, the ear, physical agility and personality.

7.1.2.1 The Environment

Children learn to speak instinctively because of their basic needs as well as the influence of the sounds they hear spoken around them. Speech is an imitative process and children start to talk very much in the manner of their family and the group in which they grow up. The children have the same tune and similar pronunciation of consonants and vowels as their families and their social group.

7.1.2.2 The 'Ear'

This is the perception of sound. Some people hear sounds more distinctly than others. Some people are also more accurate in their production of sounds than others. People with a good ear are open to a greater number of different notes in the voice and differing shades of vowels and consonants.

7.1.2.3 Physical Agility

Each person has his or her own degree of muscular awareness and freedom. This is due to the environment and the ease with which the person feels he can express himself. An introverted person often finds difficulty in speaking. The person's thought is not carried through into the physical process of making speech. This affects the muscles involved in making speech and thus makes their movement less direct. The less a person wishes to communicate in speech, the less firmly the muscles are used. This in turn affects the person's confidence. The mental intention is related to the physical action.

7.1.2.4 The Personality

Although the individual starts speaking through imitation, his emotional reaction to the family, the environment, the degree of sensitivity to sound, the desire to communicate and the ease or unease while doing so, all contribute to his voice and speech.

7.1.3 Clear Articulation

Although this approach does not attempt to train people to speak in Received Pronunciation, it is, nevertheless important for the student-actors to have clear articulation. It is, therefore, important that the student-actor be totally aware of what clear articulation is and how it is achieved. Anderson (1977, 260) and Blunt (1966, 405) discuss clear articulation as the moulding and shaping of vowel tones, using good quality breath and resonance. To produce the consonants carefully and clearly, the precise actions of lip against lip, or teeth against tongue, or the tongue against the roof of the mouth, must be obtained. Clear articulation is then reliant on effective muscularity. These actions confirm that articulation is a dynamic muscular process. Clear articulation can thus be achieved without forcing the student-actor to lose his individual accent.

So, for articulation to be clear, it is necessary that the breath stream should be part of the tuned and well-resonated voice. Articulatory adjustments need to be clear and exact. The joint of the jaw must always be free of unnecessary tension. The muscular activity that causes the movements should be light and precise in nature. There should also be an ease with which the changes in the speech organs occur (Anderson 1970, 260; McCallion 1989, 124; Turner 1976, 129).

7.1.4 Consonant and Vowel Action

Articulation thus consists of a sequence of sounds manipulated by the movements of the tongue, jaw and lips. These movements shape the resonated sound waves into vowels and consonants. The vowel and consonant combinations form syllables that are the basis of the words used to communicate (Albright 1967,28; Bennedetti 1970, 85; Blunt 1966,405).

The air flowing unhindered through the mouth initiates vowel sounds. The vowel sounds work with the resonance created in the body. Constricted or blocked air flow forms the consonants. The consonants are dependent on the position of the organs of articulation. These organs alter the breath stream that creates the different sounds. These sounds have a further differentiation in that they may be voiced.

The consonants are the interpreters that convey the meaning of speech. Their function is to make the spoken word more intelligible. They are responsible for establishing the rhythmic patterns and the melodies required in speech. Consonants give shape to the words. They are successful in creating the contrasts and variations to the speech. Consonants are percussive in nature and therefore they remain phonetically constant (Bennedetti 1970, 85; Lessac 1967,129; McCallion 1989, 117; Turner 1976,127).

7.1.5 Organs of Articulation

This approach stresses the dynamic muscular nature of speech. It would therefore, be incomplete if it did not describe what is responsible for this dynamic muscular action. A description of the organs of articulation is therefore necessary. The organs of articulation are in the mouth and comprise the lips, the teeth, the tongue, the alveolar ridge, the hard palate, the velum and the uvula. Blunt (1966,406), Greene (1964,41-47) and McCallion (1989,116-7) describe these as follows:

7.1.5.1 The Tongue

The tongue is the most flexible and agile organ in that it can move in different ways simultaneously. It is a highly mobile and active organ consisting entirely of muscle. The tongue

consequently, takes on a major responsibility for articulation and swallowing. The tongue is either the principal agent in the formation of a syllable or its position complements the action that is taking place. A slurred action causes loss of clarity in speech.

7.1.5.2 The Jaws and Teeth

The major function of the lower jaw is to increase or decrease the size of the oral cavity in response to the needs of the vowels and the consonants. The teeth are immobile extensions of the jaw and thus act as stops for the lips and the tongue.

7.1.5.3 The Lips

The lips are mobile structures that form the orifice of the mouth. The lips follow the action of the jaw but they move independently of the jaw. Blunt (1966, 406), Greene (1964, 41-47) and McCallion (1989, 116-117) argue that the lips and the tongue bear most responsibility for effective articulation.

7.1.5.4 The Alveolar Ridge

The alveolar ridge is situated directly behind the upper teeth. It provides at point of contact for the front of the tongue. As the ridge moves further into the mouth the ripples cease and the gum becomes known as the hard palate.

7.1.5.5 The Hard Palate

This is often called the roof of the mouth. It serves as a point of contact for the tongue and a sounding board in resonation.

7.1.5.6 The Velum

At the back of the mouth is the velum or soft palate. This is where the hard palate loses its rigidity and provides another point of contact for the tongue.

7.1.5.7 The Uvula

The uvula is the pendent tip that hangs from the roof of the mouth. When elevated it divides the nasal cavity from the oropharyngeal cavity. It directs the exhaled air out of either the nose or the mouth or both.

7.1.6 Incoherent Articulation

Having considered the concept of clear articulation, it is important to look briefly at incoherent articulation. Anderson (1970, 262) and McCallion (1989,124) state that incoherent articulation may occur for both physical and social reasons: the physical reasons cause a general sluggishness of the speech organs and a rapid jerky broken rhythm of speech. Both physical and social reasons lead to the pronouncing of the syllables without some degree of clarity. The badly muffled unstressed sounds could be omitted altogether. Social reasons occur through imitation. In this case the speech patterns reflect the influence of parents, teachers and other members of the family and community.

7.1.7 Articulation Problems

It has been stated that 'the ear' plays an important part in shaping our speech. Two schools of thinking have developed on this point. Anderson (1970,262; 263) argues that deficiencies of hearing have an effect on producing the correct sound. To produce the correct sound one must first hear the correct sound. This view corresponds with Berry's idea of 'the ear' discussed above and opposes the views of Lessac (1967,56,61). Lessac advocates a phonetic approach based on feeling which he calls "structural action". In this he claims that the speaker comes to know every position of the organs of articulation as a physical sense memory. Whenever one recalls a position it makes a particular vowel sound. This approach does not depend on the listening ear. Lessac claims that this technique enables deaf children to learn how to speak. Although the candidate agrees with his idea that the correct shape of the mouth creates the sound, the candidate, considers that it is essential that the sound be heard first. The best way of learning to speak comes from imitation. It is vitally important for people to hear the sound as well.

Every person is a total individual. As actors and student-actors are no longer bound to

speak in Received Pronunciation, their training concentrates on self-discovery concerning the vowel and consonant sounds. In his process Lessac removes the individuality of articulation and pronunciation. The student-actor can discover the correct articulation by concentrating on the position and movement of the organs of articulation. Student-actors can experiment with these sounds, thereby connecting the articulatory process with the reliance on the ear. Lessac encourages the actor in the process of "overriding the ear" (Lessac 1967,14). Though Lessac's (1967,56-78) approach of structural action might seem useful for a dynamic approach, the omission of the ear makes it unsuitable to be used solely as a training approach. This is so because the ear is a natural source for the development of speech and therefore an obvious tool in voice and speech training.

7.1.7.1 Undeveloped and Inferior Motor Skills

One of the other major reasons for incoherent articulation relates to the muscles. Undeveloped or inferior motor skills affect individuals in different ways. The inventory that Anderson (1970,265) compiled when attempting to solve the problem of lack of clearness in the speech, was found to be of considerable assistance to the student-actor.

1) Immobile flaccid lips do not help the resonators of the mouth to form the vowel sounds and the labial consonants.

2) The tongue is the most important single organ of articulation. When it does not function efficiently, it causes the vowels to lose their quality and the consonants become blurred.

3) The tight jaw causes the speech to become nasal and flat in tone and thus seriously impairs the quality of all vowel sounds produced. One cannot talk with closed jaw and still have clear articulation and a full, resonant voice.

4) The velum has the vital function of closing off the nasal chambers from the larynx and the mouth. Allowing it to hang in a passive, relaxed position causing it to fail in it's function resulting in negative nasalisation.

7.1.7.2 Breath Support and Energy

The last area that requires attention is breath support and energy. This demonstrates the holistic nature of this approach. It also reiterates the importance of a good foundation being established when working through Chapter 3. McCallion (1989,119,127) claims that speech needs support so for the actor to make the changes required without sacrificing clarity and control. Speech is an energetic process and the quality of the speech depends on how well the actor uses that energy. McCallion suggests that if the actor feels strain or pain with speech that it could be verified in the following manner: there is freedom in the head\neck\back relationship; the breath is well supported; the jaw moves freely, and there is a well-tuned voice. McCallion (1989,61) describes tuning as. "... the outcome of how we use these three qualities of pitch, volume and resonance."

7.2 TEMPO-RHYTHM

Research has shown that if the speakers duplicate the tempo-rhythm, the clarity of their speech improves and a speaker is still able to keep a social identity through his or her particular accent. Listeners in South Africa will ultimately adapt to the various spoken rhythms of English speech. However, it is believed that this takes a long time to occur. In order for the student-actor to work with the tempo-rhythm of speech it is important to have a basic knowledge of the speech process and of tempo-rhythm. This study also focuses on the factors that constitute effective tempo-rhythm.

7.2.1 The Speech Process

Anderson (1970,190, 450) and Stanislavski (1968, 224,231) discuss tempo-rhythm as the result of the speech process through the sounds and syllables delivered within a period. As the nature of the sounds and syllables changes, including the time in which the words are spoken ,the pauses in-between the words and the variations of phrases, so the tempo-rhythm will vary. Thurburn (1965, 29) sees the essential element of this variation as the force that the variables have on the speech. Timing and spacing are the factors that may change separately or concurrently.

Benedetti (1970,110) and Stanislavski (1968,225) state that rhythm is not just a matter of the tempo of speech. Speakers must rely on more than just the basic rhythm of the speech by allowing the beat to provide the emphasis. Particles of the produced sound create the sound. These

individual particles are termed the metre of speech. Preston (1963,13) supports this by saying: "Metre alone does not produce rhythm; it is the fusion of duration changes and accentuation that does, i.e. the fusion of weight and time."

7.2.2 Metric and Non-Metric Rhythm

Preston (1963,13) divides rhythm into two types: metric and non-metric. Non-metric rhythm is free rhythm and is found particularly in breathing and in gesture. The movements of the limbs are considered metric rhythm. The manner in which the student-actor functions is responsive to both types of rhythm.

7.2.3 Rhythmic Accentuation

Stanislavski (1968, 224) sees rhythmic accentuation as a major part of tempo-rhythm. Accentuating certain sounds will cause the particular tempo of those sounds to respond. For example, heavy accentuation of certain sounds will make the pronunciation of the words bolder, thereby slowing the speech and creating a rigid tempo. With the added dimension of accentuation and intonation the tempo-rhythm of the piece is highlighted. The nature of the words themselves through the sounds created by the syllables creates a natural tempo-rhythm in speech. These tempo-rhythms are carried throughout the text.

7.2.4 Tempo-Rhythm in Poetry and Prose

Stanislavski (1968,230-231) states that the sounds do not necessarily have a fixed tempo-rhythm. These are dependent on their relationship with the other letters, syllables and words. Tempo-rhythm is found mostly in poetry but it is also present in prose. Tempo-rhythm is accidental in ordinary speech. The tempo-rhythm of prose is not as clear as that of poetry. This is due to one line having a different tempo-rhythm to the next. In most forms of poetry the tempo-rhythm is constant throughout with the exception of "free verse". Poetry, prose and ordinary speech are made up of groups of stressed and unstressed syllables interrupted with pauses. They create a flow to the pieces which eases our own needs to speak and be silent.

7.2.5 Rhythm of Speech

It was found that an understanding of the rhythm of speech helps the student-actor to produce clear articulation (p91). The reverse is also true in that clear speech helps with the rhythm of the speech (Stanislavski 1968, 228,235). Student-actors were, therefore, encouraged to work with the rhythm. It helped with the meaning of words in pronunciation and, in particular, words from Old English or Shakespearian English.

7.2.6 Sounds and Pauses

Research shows that sounds and pauses are important aspects of speech and must be integrated into tempo-rhythm. Stanislavski (1968, 231, 235, 238) urges actors to pay careful attention to their use of pauses. They must be equally rhythmic in both speech and silence. Their use of pauses either in speech or, out of necessity, for breath, have extreme importance as the pause is a component part of the rhythmic line. The pauses help stress the rhythm in the speech, actions and the emotions which work with the actor's inner beat. The pause, therefore, has an active role in the creating and the controlling of rhythm.

7.2.7 Tempo-Rhythm in Performance

As this study is concerned with student-actors, it is necessary to focus on the use of tempo-rhythm in performance. Stanislavski (1968,242) calls for actors to have an understanding of tempo-rhythm while performing. This understanding allows them to fall into a rhythmic pattern of verbal and physical expression. This occurs because of the strong connection between rhythm and feeling.

Tempo-rhythm acts on specific feelings and inner experiences. It is a direct, immediate and mechanical stimulus to emotional memory and the student-actor's innermost experience. For this reason it is necessary to train the student-actor to use it as a tool to create the mood and to simulate corresponding emotional experiences. Tempo-rhythm works directly on the student-actor's feelings and the student-actor's feelings work directly on the tempo-rhythm. The student-actor may use this to aid him with coming to terms with the playwright's intentions. A student-actor should be taught how to experience the playwright's rhythms and tones in the muscles of his speech organs and breathing apparatus, thereby creating a better chance of recreating the intentions expressed by the playwright

(Benedetti 1970,111; Stanislavski 1968,243-244).

Barba and Savarese (1991, 211) state that

> "During a performance, the actor or dancer sensorialises the flow of time, which in daily life is experienced subjectively (and measured by clocks and calenders). Rhythm materialises the duration of the action by a line of homegeneous or varied tensions It creates a waiting, an expectation. The spectators sensorially experience a kind of pulsation, a projection towards something which they are often unaware of, a breath which is repeatedly varied, a continuity which denies itself."

Barba and Savarese (1991,212) continue, that by playing with the dynamics of tempo-rhythm enables the actor to break the influence of both inculturation and acculturation technique and therefore the way in which the culture of the actor has taught him to use his organism's alignment and kinaesthetic possibilities. Research has shown that the tempo-rhythm of speech can be used as one of the basis from which the student-actor can characterise his role.

7.2.8 Rhythm and Movement

Thurburn (1965,30) encourages the actor to explore the rhythm through movement enabling him to come to terms with the tempo-rhythm of the text. She justifies this by saying: "Speech is movement and because rhythm is a basic element in movement it is also the basis of speech." This approach to voice training employs this idea. It was found, however, that some student-actors have a problem with this concept. In an attempt to explain the concept, student-actors were asked to view the movements of the entire body as an extension of the movements made by the vocal organs to produce the sound.

Research showed that the rhythm of the text articulated through speech could be correlated to Laban's (1948,25-51) weight-time and rhythm qualities. This view is also expressed by Preston-Dunlop (1980, 15-19). The movements that produce the sounds have the following qualities:

a) Strong-sustained movements reflect powerful and concentrated sounds. These sounds are mainly associated with long vowel sounds and voiced consonants;

b) Light-sudden movements reflect sounds, words or phrases that sound crisp or bright.

It mirrors the sounds produced by short vowels and unvoiced consonants;

c) Strong-sudden movements reflect energetic, vigorous sounds. This movement is very percussive and so corresponds with short vowels and voiced consonants;

d) Light-sustained movements reflect peaceful, soothing and quiet sounds. The movement corresponds with sounds consisting of long vowel sounds and unvoiced consonants;

e) Heavy-sustained movements reflect the sounds made by voiced consonants and long vowels;

f) Heavy-sudden movements reflect the sounds constructed of voiced consonants and short vowel sounds

In the construction of phrases and sentences or even syllables, the student-actor will be manipulating these qualities to establish and experience the rhythm of the speech. The qualities may not remain constant throughout as intonation placed on certain words may change one of the factors. The dynamic quality of the sounds will change as the phrases change.

7.3 PROJECTION

Much time is spent on training student-actors to project their voices. It is often one of the most prevalent director's notes that they receive while acting in a production. Therefore an explanation of the importance of projection and the factors that assist with effective projection is needed.

7.3.1 Value of Projection to the Audience

McCallion (1989,103,201) and Stanislavski (1968,82,128) state that the actor needs to keep thinking about what is the essential meaning of his speech. This enables him to communicate the main function of the words, namely, to convey the sub-text of the speech. Words and intonations should reach the ears of the audience without effort. The actor needs to contact them and to feel comfortable with the process of hearing and sharing the world of the play.

7.3.2 Vocal Support

To have sufficient projection the voice needs adequate support (Anderson 1970,178; Rodenburg 1992,224). Anderson (1970,178) states that projection is dependent on an increase in breath pressure and full use of resonance. It also requires some prolongation of the vowel sounds and free vibration in the vocal folds. The student-actor must rid the body of unnecessary tension thereby allowing the body to function freely. The support is necessary because as the student-actor speaks more loudly the contractions in the abdomen become more violent. This responds to an increase in breath supply pressure. The increase in pressure helps with an increase in volume (Anderson 1970,122, Dean and Carra 1980,77).

7.3.3 Articulatory Organs

The organs of articulation move strongly in loud speech especially during the making and releasing of the consonantal barrier. Many student-actors had problems in this regard. McCallion (1989, 122) lists three problems created by this stronger movement of the organs of articulation.

1) The speech organs become less responsive in over tensed speech making quick light articulation difficult and the consonants become empathic and clumsy.

2) The over-tensed consonant with the breath stream may provoke a rush of untuned air that may cause the speech to become breathy.

3) As the organs of articulation work harder, so the breath stream loses sufficient support. The speech seems to become all consonants and the voice remains bottled up. This tension communicates to the entire body. The tension affects the breathing system which in turn does not support the voice.

McCallion (1989,122-123) points out that there are other cases where the speech is unintelligible. One such case is when the organs of articulation are not doing enough work. Their inactivity smothers the consonants. This in turn causes the speech to become all vowels and no consonants. This would leave most of the speech unintelligible as the consonants are necessary for shaping the words. To prevent this unintelligible speech from occurring the student-actor needs to

train the speech organs to make the speech-shapes clearly and firmly. The student-actor needs to get the speech-muscles functioning.

7.3.4 Time and Tempo

Berry (1975, 111) sees projection as also having a lot to do with the time taken for sound to reach the audience "... some part of you has to be constantly aware of the time it takes for thought and words to reach a distance, and the time has to do with allowing the vowels to carry, and giving time to the consonants to make an impact." The tempo will seem slower as student-actors tend to speed up their speech during projection. Holding the jaw tightly together cuts down the mouth as a resonator. To compensate for this loss the sound may be forced into the nose making the speech very nasal. This is corrected by holding the vowel sounds for slightly longer and filling out the tones. This is where resonance plays its important part. The student-actor must be careful not to slow the speech to such an extent that it starts to drag (Anderson 1970, 178; Berry 1975, 111; McCallion 1989,103,121).

7.3.5 Maintaining Stress

Acording to Anderson (1970,179), student-actors should attempt to maintain the stress throughout the accentuated vowel rather than just placing it on the beginning of the tone. This supports the vowel tones throughout its duration. Research showed that placing the stress on the beginning of the tone or placing the stress on the end of the tone was prevalent among student-actors.

7.3.6 Alignment in Projection

McCallion's (1989, 103) argument, sstresses the importance for the student-actor to be aware of his alignment during projection. The importance of alignment for the student-actor was discussed in Chapter 3. Research also highlighted that the student-actors had the tendency to push (p78) the jaw out in the direction that the he is talking. This study has already explained that this action causes a block in the vocal passage and the voice becomes restricted. It also causes tension along the neck which in turn will cause tension in the larynx.

7.4 Introduction to Exercises

Articulation, tempo-rhythm and projection have exercises that are particular to their function in the creation of clear verbal communication. The focus of each section varies slightly. Therefore, the exercises of each aspect will be discussed individually.

7.4.1 Articulation Exercises

These exercises concentrate on the manipulation of the organs of articulation. The rest of the body requires less work so that more energy is available for the speech process. Pay attention to the two types of energy required, namely, the voice energy and the speech energy. (McCallion 1989,129) The body must be positioned in such a way that the energy for both voice energy and speech energy is channelled.

Although the body requires little movement, relax the body and in that way removing all unnecessary tension. The student-actor's alignment should help with supporting the breath. He should be in a comfortable position.

Like all muscular activity, a good way of improving the process is to strengthen the muscles. Exercises have been chosen that relax the muscles connected to the lower jaw. They strengthen the muscles that move the jaw and the muscles in the tongue and the other muscles required for speech. The candidate believes that constant work on strengthening the muscles will give the student-actor better control when speaking.

This section ends off with simple consonant and vowel exercises that assist with clear articulation. The exercises emphasise clear articulation and not Received Pronunciation. Their main focus is on the muscularity required in making the sounds. There are many more exercises that help with articulation. The candidate has just included the basics.

7.4.2 Tempo-Rhythm Exercises

The aim of these exercises is to teach the student-actor how to work with the rhythm of words. Each word has its own extraordinary power. Only by experimenting with the words can they really understand the power that the words have. The first two exercises concentrate on playing with words. Rodenburg (1993, 99-102) uses these exercises to help free the language and to come to terms with the strength of words.

The remaining exercises work specifically with attempting to internalise the specific rhythm of a text. The choice of text has been left to the student-actor. Individual experimentation was with the use of classical texts and their specific rhythm. These exercises are not limited to classical texts. They work equally well with modern and contemporary texts.

These exercises extend the idea introduced in the section on articulation that speech is a muscular process. The exercises are an attempt to extend the action of the organs of articulation throughout the entire body. A student-actor is required to work with the process of taking the natural rhythm of the text and internalising it. He then expresses this rhythm through movements so that they correspond to the specific sounds that make up the words. Once this has been done, the student-actor speaks the text normally as in everyday life. The tempo-rhythm is now inherent in the text. It is important that time is spent delivering the text normally, otherwise, there is a tendency to deliver the text in a sing-song fashion. Personal experience has shown that by giving in to the rhythm totally, through skipping, striding, swaying, jumping or dancing, the student-actor internalises the rhythm more effectively. Most student-actors found this concept difficult at first but it was found that if they substituted the text for music, the process was made easier. The incorporation of the weight-time and rhythm qualities also makes the process much easier. Student-actors must remember that pauses are an important part of the tempo-rhythm of a text.

While working through these exercises, the student-actor must not forget the aspects discussed in the earlier chapters. It is important that the student-actor be relaxed and free from unnecessary tension; have an aligned body and adequately supported breath; a well

resonated voice using its entire range; have clear articulation which plays an important part in deciding the tempo-rhythm, just as good tempo-rhythm plays a similar role in deciding clear articulation.

7.4.3 Projection Exercises

It has been stated earlier that projection is the culmination of all the factors already discussed, making it the final aspect of voice work. These exercises must therefore encourage the release of the sound while incorporating all the other facets.

The aim of these exercises is first to work on the release of the voice. Try to use the natural mass of the body. The anti-gravity force (Preston-Dunlop 1980,11) will be light in nature. By this it is meant allowing the body to give in to gravity. The beginning of each movement requires a strong kinetic force (Preston-Dunlop 1980,11) to set the body in motion. This will subside into a very light force as the momentum of the body works in tandem with gravity. The movement will then take on a flexible-free quality (Preston 1963, 24) which is a fluent unrestricted undulating movement. The static force (Preston-Dunlop 1980,11) will be light allowing the movement actions to put pressure on the diaphragm and thereby expelling the air. The static force in the body keeps the cavities open so that they function for resonance.

By using natural weight and free flow qualities of movement the muscles will require less energy. This enables more energy to be available for projection as the greater the projection needed the more energy required. These exercises release the voice. Student-actors should just allow the sound to emerge not worrying what it sounds like.

The second function of these exercises is to allow the student-actor to become aware of how his sound is filling the theatre. The final exercise gives the student-actor an idea of how much projection is needed.

EXERCISES

Articulation Exercises

Just as stretching before a movement practical is important so it is important to "warm up" the organs of articulation. As with all muscular activity, this is essential as it improves the functioning of the muscles by strengthening them and making them more agile. They are also less likely to strain.

EXERCISE 1: Begin by warming up the organs of articulation and the face muscles. Massage the face. Try to bring across the sensation of the face being woken up and touched for the first time. Allow the muscles to relax while being manipulated. Spread the massaging across the entire face. Move from the jaw to the temples to the forehead and behind the ears. Manipulate and wake up the lips.

EXERCISE 2: Once the face has been rejuvenated, the focus will now move to working on the muscles in the face. This is important due to speech being a muscular process. Rodenburg (1992, 231) describes this exercise as isolating the muscles in the face.

Think of the different areas of the face that have just been massaged. Now attempt to move the muscles in that area. The stronger the articulatory muscles are, the more effectively they will be used during articulation. Push the lips forward and purse them. Then return the lips into a smile.

EXERCISE 3: This exercise focuses on releasing and warming up the jaw. Again massage the hinges of the jaw that are situated just below the ears. Allow the jaw to drop open, working with gravity. The student-actor must not stretch it open or forcefully keep it open.

Smile as widely as possible. Use the image of the smile extending from ear to ear. Relax the muscles, then develop the smile into a grin. Try to keep the teeth approximately two fingers apart. Keep relaxing, then repeating the smile until the jaw feels slightly more released.

Use the image of chewing an apple. Take a big bite out of that apple and chew in circular motions. Do not worry about being polite, chew with the mouth closed. Allow the lips to join the chewing, keeping them free and released. Take the tongue right to the back of the jaw to get the bits of apple out. Experience the sensation of the jaw being free and ready for action.

EXERCISE 4: This exercise brings the whole face into use. Begin by making the face as small and as tight as possible. Tense the muscles in the face. Work on making the face small. Now release the face and try to make it as big as possible. Work on stretching the facial muscles as much as possible. Repeat the exercise a few times.

EXERCISE 5: This exercise concentrates the attention on the tongue. Remember that it is a muscle and can therefore be strengthened.

Begin by opening the jaw as wide as possible, then stick the tongue out as far as it will go. From here move the tongue up attempting to touch the nose, or higher up the face. Move the tongue slowly from this position. Try to touch the left ear. From here move it in the opposite direction in an attempt to touch the right ear. Now move the tongue slowly down to touch the chin. Repeat the exercise a couple of times. The stretch should be felt underneath the tongue. Be careful of neck tension.

EXERCISE 6: Again stick the tongue out of the mouth and flick it in and out like a lizard. Start slowly, then build up as fast as one can go. Change the direction and flick it up and down. Having done this for a minute flick it from side to side.

EXERCISE 7: Continue with the idea of working the tongue muscle. Stick it out as far as it will go. Attempt to touch something on the other side of the room or someone standing opposite. Relax the tongue and repeat a couple of times. During this exercise avoid the tendency to jut the jaw and the chin forward.

EXERCISE 8: Roll the tongue around in and outside the mouth. Roll it lengthwise and breadthwise. Attempt to roll it to the sides. Allow the tongue to make different shapes in the mouth.

The focus now moves to extending the muscularity into the sounds required for speech. The sounds chosen were those that the student-actors had most difficulty with. It was found that these sounds lack a sharpness due to the muscularity and the moving from the one sound to the next. It was also found that the use of the tongue was generally lazy. This led to "blurred" speech. These exercises assisted the student-actors with overcoming this problem.

EXERCISE 9: The emphasis is now on the soft palate and velum. The jaw and tongue are now released and free. Put the tongue behind the bottom teeth. Keep the jaw and the lips relaxed. Make the sounds "k","g" and "ng".

Put the finger below the nose. This helps one to feel whether any air comes through the nose. Now say "m" and let it run into a "b". One should experience air coming out through the nose on the "m" sound but none should escape while making the "b" sound. One can use other sounds such as "n"and "ng" instead of the "m". Replace the "b" with any other consonant.

The importance of breathing and alignment with regard to articulation has already been stated. It was found that through these exercises the student-actors could make the connection for themselves. The various positions of the body allowed the student-actors to appreciate the importance of alignment in providing support for the breath and in turn allowing for more effective articulation. Students thus become more aware of the head/neck/back relationship.

EXERCISE 10: This exercise allows the student-actors to experience working with articulation in a different way. It puts emphasis on the alignment of the body and its importance in voice work. McCallion(1989, 130) uses this exercise to help with breath control and with articulation.

Allow the body to move into the "scrub" position (p43). This requires the student-

actor to be on all fours. Reinforce the alignment with the head\neck\back relationship being constant. The hands are slightly in front of the shoulders. The knees are the same distance apart as the hips. The legs take more mass than the arms. Visualise gravity taking hold of the face and the stomach and pulling them to the floor. This does not disturb the aligned position created, particularly the flat table top back.

Breathe in into the centre and let the breath out on a vocalised "ah". This should be a short, loud sound. Breath in again and release the breath this time increasing the length of the vowel. Remember that the sounds that are being released are the vowels and, therefore, they should have an oral quality. Work through most vowels. Become aware of the experience of forming and releasing the sounds.

EXERCISE 11: This exercise follows on from the previous one. Remain in the "scrub" position. Read a text if any lines are not known. By releasing the body from all unnecessary tension an environment is created where one can work on the nature of the lines. If this position becomes tiring allow the student-actor to sit on his heels for a minute giving himself a break from working on the text.

Look at the lines in the text and begin by saying only the vowel sounds. Remember to form them correctly and to make sure that the student-actor centralises his breathing. Once the student-actor has taken a section of the text and worked through the vowels, begin to work on the consonants. This process helps to sort out the rhythm of the piece as one can hear the length or shortness of the sounds. It also illustrates how often the sounds are repeated. The consonants also help this process by their repetitiveness and percussive influence. The student-actor may then move onto saying the whole piece with a greater awareness of what the sounds are doing to create the words and language being used.

This exercise can also be performed sitting down or standing up. It is important, however, to have the body aligned and free of unnecessary tension.

The exercises now concentrate on vowel and consonant drills. Again it is important

to stress that the focus is on muscularity. It is important that the organs of articulation function effectively. There are no "correct" sounds as in Received Pronunciation. The aim here is on clarity. Each sound must be defined in its own right. The consonants must have a sharpness about them. It is important to remember their function in the word. It was found that incoherency existed when student-actors ignored this point and confused or substituted one sound for another. Among consonants the "k" and "g" were frequently interchanged. It is important that the vowel sounds are distinctive. If the sound is not well resonated, it tends to sound 'flat' which in turn leads to incoherency.

EXERCISE 12: In this exercise the student-actor will be working on consonant drills. Berry (1973,53-75, 1975, 90-108) uses them in her approach to speech work.

While doing the consonant drills, be totally aware of what the mouth is doing. It is vitally important that the articulatory organs make the sounds correctly. Work with the tongue being very light while making the sounds. The student-actor can add his own precise rhythm to aid him with the exercise. The candidate believes that it helps if one moves with that rhythm. Remember that the movements are extensions of the movements made by the organs of articulation. Repeat each group several times until the student-actor is content with the sounds and the lightness of the produced consonants before moving on to the next group. In all these exercises the tongue remains in the same position: the tip is up against the ridge of the teeth.

Work with the sounds

i) Lah Lah Lah
Lala lala lala lala
lalala lalala lalala lalala

ii) tah tah tah
tetete tetete tah

It is important that one makes the [t] very lightly.

iii) dah dah
dedede dedede dah

iv) nah nah
nenene nenene nah

This group of exercise works on the back of the tongue and the soft palate. Ensure that there is no tension in the mouth and tongue. The same rhythm and tempo may be used or a different one whichever one is required the most.

i) kah kah
kekeke kekeke kah

ii) gah gah
gegege gegege gah

Now concentrate the attention on the lips working in the same manner and continue with the exercises.

i) pepepe pepepe pah

ii) bebebe bebebe

iii) mememe mememe mah

iv) mememe bebebe mememe pepepe bah

It is important that the student-actor also work with the continuant consonants for clear speech. It is easier if they are worked in their natural paring. Say the opposing words after each other and become conscious of their differences. They are:

s — z
f — v
sh — ge
th — th(voiced)

Having worked on the consonants, the vowels should now receive attention. The vowel sounds have been used before while doing the breathing exercises. Here, more attention needs to be focused on the correct formation of the articulatory organs so that the sounds can be reproduced correctly.

The tongue and the palate should be free. Only the lips should be moving in this exercise. Begin with the sounds:

i) AH OO then add to this

ii) AH AW OO and add to this

iii) AH AW OH OO add consonants to these vowels

iv) MAH MAW MOH MOO
PAH PAW POH POO
BAH BAW BOH BOO
LAH LAW LOW LOO

Now work with these two vowel sounds:

i) OI OW

MOI MOW, POI POW, BOI BOW

Attention is now turned to the tongue vowels with:

AH AY EE I

[AH] and [I] are dipthongal. Allow the movement of the tongue to occur. Now add consonants to the vowels:

LAH LAY LEE LI
TAH TAY TEE TI
DAH DAY DEE DI
NAH NAY NEE NI
BAH BAY BEE BI

EXERCISE 13: Several sentences and tongue twisters are listed to help with clear articulation. They are very useful and enjoyable to do. Andrew Armitage (1992,31-34) gives quite a useful list. Work through the list, articulating the sentences clearly. Listen to ones speech. Try to train the ear and the organs of articulation.

1) Exercises for the lips:

Please pass the pencils and pens.

Peter Piper picked a peck of pickled pepper. If Peter Piper picked a peck of pickeled peper, where's the peck of pickled pepper Peter Piper picked?

Betty Botter bought some butter but she said, "This butter's bitter!"

Imagine an imaginary menagerie manager imagining managing an imaginary menagerie

While Willy walked with Walter we watched the whales waging war.

2)Exercises for the tongue:

Theophilus Thistle the thistle-sifter had a sieve of unsifted thistles and a sieve of sifted thistles but Theophelus Thistle the thistle-sifter thoughtlessly thrust a thistle through the thick of his thumb.

Tell Terry Tucker and Tommy Tattler not to tell tales.

Nanny Nudged Nicola.

Ten Tons didn't arrive.

Rory Roberts raced rats around the ring.

Did Danny Deever Die?

Lanky Lily Lallingham lolled languidly.

So swanky Sarah saw the sailing ships-so what?

3) Exercises for the tongue and soft-palate:

Kick cake and coke quite quickly.

Go to the gig and gag the gargling gargoyle.

Get gum quickly and go great guns in August.

King Canute could not control the coming tide.

Gloria gladly crashed the gong and struck the glockenspiel.

All the voice theorists have very stimulating and worthwhile exercises on articulation. The student-actors can use the texts that they are presently working from. This will enable them to work on their articulation, solve problems that may arise and improve their articulation of their current text.

Tempo-Rhythm Exercises

This first exercise highlights the importance of tempo-rhythm. It was found that the student-actors had great enjoyment in playing around with the words. They were able to hear the changing meaning of the sentence as the emphasis changed. This exercise was not new to the student-actors as most of them had played a similar game as children.

EXERCISE 14: This exercise demonstrates the effect that a changing rhythm can have on the meaning of a sentence and text. Take a line or sentence from a play,a poem or prose. It is easier to work with a contemporary play as opposed to the strict rhythms found in classical plays. Read that line aloud each time emphasizing a different word in the sentence. Work through every word in the sentence. Do the same with pauses. Insert the pauses into the text at different places. Play with the length of the pauses and listen to the changes. Become aware of how the meaning changes when the rhythm and intonations are affected. Try to find as many different variations as possible. Experiment in this way until the student-actor finds a rhythm and intonation that he is comfortable with.

The following five exercises are useful when dealing with classical texts that have a distinct rhythm. It is also a way of overcoming the problems experienced with the Shakespearian rhythms. Personal experience found that second language speakers of English, particularly Afrikaans speakers, struggle with Shakespearian and Jacobean rhythms. This process of working also highlights the importance of tempo-rhythm for speech clarity.

There are various ways of achieving the same goal. The main idea of these exercises is to take the rhythm of the text and to internalise it in the body. The following ways help to achieve this:

EXERCISE 15: The student-actor will be required to work with the text. Experience found that it is easier to begin with comedies. Great success was achieved with A Midsummer Night's Dream. Christopher Marlowe's The passionate Shepherd to his love is also a good text with which to work. Where there is a desire to work on tragedies, John Ford's 'Tis Pity She's A Whore is a good alternative to the Shakespearean tragedies.

Begin by reading the text aloud as this helps the student-actor to hear and feel the sounds being made. Work with the idea that every punctuation mark requires a breath. He must experience the amount of breath required. Clearly a big breath is not required for one word and alternatively a small breath for a long sentence. This will allow him to begin to familiarise himself

with the pauses required. It also allows him to support the breath so that it can function fully.

EXERCISE 16: The student-actor will now be required to break down the words in the text. Begin by just saying the vowel sounds of the words in the text. While he is working through these sounds he must note how often the sounds are repeated in a line. See how many long vowel sounds there are compared to short vowel sounds. How do these long and short sounds relate to one another? Once he has completed this, he must move on to just saying the consonants. Listen to the effect that the percussive consonants have. How do they effect the rhythm of that particular line of text? How often are particular sounds repeated?

Having worked through a particular section of the text in this way slowly read the entire text again. Listen to what is happening now with the text. Does he feel more comfortable with the rhythm? He should now be more aware of the rhythm being used.

EXERCISE 17: Having become aware of the rhythm of the piece he will now be required to try to internalise the rhythm. Begin by walking while saying the text. Allow the rhythm to affect his walk. Take big steps on long sounds and small steps on short sounds. Move with the text allowing the movements to reflect the tempo-rhythm being spoken as explained above.

If the student-actor is working with pieces that require more than one person, work alternatively with everybody concerned. It will help if they become aware of the entire rhythm. In dialogue pieces it helps not to disturb the rhythm.

EXERCISE 18: Using the same piece of text sit on the floor in an aligned position. Rock forward and backwards or alternatively from side to side. Let the rocking reflect the rhythm of the text. If he is working with two or more people sit with backs together or in a group so that everybody's backs are together. This exercise can also help with the placing of the sound.

EXERCISE 19: In the exercises up to now the student-actor has slightly exaggerated the rhythm in an attempt to internalise it. Working with the rhythm in this heightened state may cause the piece to sound far too song like. Try now to scale down the exaggerated rhythm.

Walk around the room saying the piece. Say it as normally as possible as if talking to a friend or colleague. Sit and repeat it. In dialogue pieces, work with the piece as if in a normal conversation. Listen to the speaking of the text. Hopefully the rhythm is now coming through naturally. Move on to the next section of the text.

The entire process is long and the student-actor may find it slightly drawn out. The exercises work just as well individually or with a group. Research shows that each step builds upon the other steps and helps with the familiarization with the tempo-rhythm of the piece.

If the student-actor is working on a piece for a play the director may add his or her own interpretations of the text. It may be necessary to extend a vowel sound or elongate a pause. Incorporate these intonations into the working with the text. Also experiment as in Exercises 2 and 3 to see how this affects the rhythm of the text. The more the student-actor plays with the words and their rhythm the greater variety there is with the words.

The next two exercises are very different from the previous exercises. Their aim is to allow the student-actor to play with sounds and words and to appreciate the power of words, pauses, silence, repetition and climax. Rodenburg (1993,99-100) uses these exercises for language enhancement. The candidate believes that they are also very useful as exercises in tempo-rhythm for student-actors.

EXERCISE 20: Tell a story using only sounds and no words. Try to be as specific as possible. Appreciate the power of silence, pause, repetition and climax. Work with stories that capture a specific atmosphere, environment and time zone. Ghost and war stories work well because they require the student-actor to imitate police sirens, the wind, the rain, or a ticking clock. Try to captivate the listener as much as possible. This exercise can be done in a group or with a minimum of two people.

EXERCISE 21: Continuing in the same manner tell a story using only seven words. The words may be repeated as often as possible. The repetition of a word can help to unlock the rhythm of a story. Again be as specific as possible. The seven words chosen require much thought. Look at how the words convey the message of the story. How do they help with the rhythm? Do the words fit together well? Be as abstract, playful and lengthy as possible. Remember that the student-actor is using sound and opposing word values to create impressions for the listener. Rodenburg gives this example:

stamp, stamp
stamp, stamp
rustle, rustle
click
aim
bang, bang
thud
silence
stamp, stamp

Allow certain factors of the story to change, for example, the motives or the attitudes of certain actions. Repeat the story concentrating on how these changes will cause changes in saying the words. Lengthen or shorten the words. Emphasize them differently. The length of the pauses could change. Work through the story exploring every possible variant that may take place. Have fun with the stories.

Projection Exercises

The first three exercises work with the principle of effective control of mass. Their aim is to use the entire body holistically to assist in releasing the sound. These exercises were finalised after much experimentation. It was found that these three were the most successful in this regard.

EXERCISE 22: This exercise allows the student-actor to use the kinetic force (Laban 1948; Preston-Dunlop 1980, 10) of the body to help in releasing the voice. The actor must work with the mass of the body and allow the movement to stop organically.

Stand with the feet equidistant, slightly wider than the hips. Balance the mass of the body evenly over the balls of the feet. The movement will be a twisting movement from the hips. The feet will remain stationary. Allow the arms to swing freely with the body. They can help with the momentum of the body by swinging it from side to side.

Once the body has swung in one direction, allow the knees to give in to the mass of the body. By this it is meant that the body will lilt slightly. This also creates the impetus for the next movement to the other side. When the body reaches the sides, allow the arms in their free flowing movement to wrap around the body and then swing to the other side. The action of the arms propels the movement.

As the body swings from one side to the next, release the voice while exhaling. Do not become self conscious about the sound. Allow it to happen. The twisting of the body is the impetus for inhalation. Remember to keep the body supported and aligned so that enough oxygen can get into the lungs that can be used for the release.

Start the exercise off with small movements and thus small sounds will emerge. As the exercise develops the momentum will increase and the swings will get larger. The voice being released will in turn be larger. To help with a greater release of the voice, make the twisting momentum greater. This is done by jumping slightly off the ground as the body moves through the centre position. At the landing, the knees will bend more to counter the increased mass.

Continue the exercise, building, until it is felt that a peak has been reached without straining the voice. Now bring the sound and the actions down becoming smaller and smaller until it ends in a stationary position.

Repeat the exercise approximately three times trying to improve on the physical and vocal release. Be careful that the student-actor does not strain the voice during this exercise.

EXERCISE 23: This exercise works on the same principle as the above exercise but it is completed on the floor. The student-actor sits on the floor with his legs out in front of him. The knees are bent allowing the feet to touch the floor. The action is similar to the exercise that Pisk (1975,15) describes as rolling and unrolling. The difference in this exercise is that when rolling onto the back the legs are brought up over the body so that they are over the chest.

As the student-actor unrolls, inhale using the mass of the body to move through all the positions. The torso ends in a position between the legs. The feet are flat on the ground. The hands can help with the movement if they are stretched out past the ears in front of the body. As the body ends in the sitting position, release the sound on the outgoing breath. Make sure that the shoulders and the throat are not tensed during this exercise as it will be detrimental to the entire process of release. Continue this procedure attempting to release the voice without putting strain on the vocal cords. The exercise may continue for approximately three minutes.

Having completed one cycle in the sitting position, roll down through the spine until the body lies flat on the floor. The front of the body is facing the ceiling. Stretch out the body from the fingertips to the toes. The student-actor may also want to yawn and\or swallow to release the throat. Repeat the exercise approximately three times attempting to improve on the release.

In the absence of dance mats this exercise might cause discomfort for the vertebrae as the student-actor rolls up and down. To make it softer, he may want to tie a jersey around himself to soften the rolls.

EXERCISE 24: Again, the principle of effective control of mass is used during this exercise. It is similar to Exercise 2. Lie down with the face looking towards the ceiling. The knees are brought up on to the chest. The arms are extended from the shoulder joints opening the chest.

This exercise requires the student-actor to roll from side to side. As the rolling body approaches the floor the hands will be used to catch the body. Extend the leg so that the foot helps in catching the body and not the knees. This action releases the breath thereby vocalising the release.

Again the student-actor might want to free himself from tension in the throat and in the shoulders. The rolling action of the body through the centre position, is the impetus to breathe in so that the vocalised exhalation may occur at the end of the movement. Continue the exercise for approximately three minutes, then stop. Stretch the body out. Then repeat the cycle twice or three times. Remember to work with the breath.

The following exercises were very popular among the student-actors. They successfully use the running and jumping actions of the body to release the voice. The student-actors struggled at first to adapt to the combination of these actions but once they were familiar with the principle, they performed the exercises very successfully. The exercises are also very good for increasing the energy levels of the student-actors.

EXERCISE 25: This exercise acquired from Gary Gordon uses the body to help in the release of the sound. (It is an effective exercise for a class to perform.) The class must divide into two groups. The exercise requires one group with a minimum of two but no more than six people to curl up on their knees on the ground. They must be equidistant from each other at an easy distance of approximately one stride. The student-actors on the ground do not have to be very high up. The student-actors in the other group will run and jump over the student-actors on the ground. As they jump, they count. The runners must attempt to allow the jump to inspire the release of the sound. The runner will run to the end, turn around and return the same way to the starting point.

It is important that while running and jumping the student-actor works with the breath. This allows the student-actor to keep control of his breathing so that he will not be out of breath. Try to keep the body as aligned and supported as possible, thereby allowing the air to flow easily into the body. Try to retain the head\neck\back relationship. Everybody in the class should have a turn at the exercise.

EXERCISE 26: This exercise created by Gary Gordon is quite similar to the previous one. The changes are that the row of people used as obstacles are now higher off the ground than in the previous exercise. The runner will "leap frog" over the people in the row. Again working with the breath, run and "leap frog" over the people counting as the student-actor jumps over them. Again work on the head\neck\back relationship to help with the breathing process. Allow everybody in the class to have a turn at the exercise.

EXERCISE 27: This is another exercise created by Gary Gordon. It is designed for a class with a minimum of four people. Separate them into two groups standing on either side of the room, not more than six metres apart. The aim of this exercise is for one student-actor to run to the student-actor opposite. As the first student-actor runs, he will call out "Hey". When he reaches the student-actor opposite him that student-actor will run back to where the first student-actor was standing. Each student-actor must use the run to help release the voice. If there are a number of people do this with a ripple effect. The whole group must not run simultaneously, but individually. The run should be quick so that the momentum assists with the release of the voice.

Make sure that the projection is kept constant so that the voice is not strained. Keep the head\neck\back relationship constant. Be careful that the student-actor does not allow the jaw to jut out causing strain on the vocal cords.

Allow the tempo to build up running through approximately three times then add "Hey You". Repeat the exercise approximately three times, then again add "Hey You There" and repeat the exercise. It is important that the student-actor does not shout when releasing the words. Remember that the focus is on projection. It may help to focus his attention on the place or student-

actor that he is running to. Send the sound to that point.

EXERCISE 28: This exercise created by Joan Little is designed for a minimum of two people. The student-actors should begin by standing on opposite sides of the room with their backs towards each other. Turn around slowly and make eye contact with each other. Call out "Hallo" to the student-actor opposite. Then run to that student-actor throw the arms around them while still releasing the sound jump and bounce up and down allowing the movement to release the sound. Repeat the exercise a couple of times. Do not allow the body to become tense. Concentrate on alignment when running towards the other student-actor.

EXERCISE 29: In this exercise work with the idea of the voice pushing or pulling the body across the room. To begin, the student-actor will be required to stand with his back to a wall facing the opposite wall. Release a sound for example, "haa". Work with the image of the sound being thrown against the wall and hooking onto it. The sound pulls the student-actor towards the opposite wall. As the student-actor gets closer to the wall he must not drop the level of the release but let it continue to pull him closer. The student-actor should imagine that the closer he gets the greater the force and therefore the more release needed. Again be careful that the voice is not strained. Try to get across using one breath. If this is not possible take as many breaths as needed at first.

Once the opposite wall has been reached, allow the voice to push the student-actor away sending him back to the wall where he started from. This return journey may be a little more difficult as the student-actor has to walk backwards. Keep the image of the voice forcing the body away from the wall. Remember that the further and further he gets from the wall the projection still has to be adequate to push the student-actor away from the wall. Repeat the exercise a few times allowing the voice to become "freer" as it is repeated.

The final exercise is designed to allow the student-actor to become aware of the varying acoustics of different venues. They found that it allowed them to concentrate on their character and prepare them mentally for their performance.

EXERCISE 30: The focus has now moved into the theatre or performance venue. As part of the rehearsal or warming up process the student-actor must attempt to establish where the "dead" spots in the theatre are. The student-actor needs to walk around the performance space humming. Release the sound and let it bounce off the walls. From this procedure allow himself to acknowledge which parts of the theatre the sound travels best. Berry(1975,131) suggests that the student-actor should aim the voice at a point two thirds of the way up the auditorium. Using the floor as a sounding board it will spring off and fill the theatre.

Take this a little further and repeat the process. This time say a few lines or alternatively lines of poetry. Keep in mind the factors discussed at the beginning of this chapter. It may help if someone is sitting in the auditorium listening to the lines. This person can tell if and what parts of the speech are not clear or inaudible.

CHAPTER 8
FORMULATION OF AN APPROACH TO VOICE WORK

8.1 Basic Principles

This study is an attempt to formulate an approach to voice work that through movement allows the entire body to assist in vocal production. It is intended for the performer and thus assists with the creation and reinforcement of an extra-daily technique. This approach works with a holistic approach to voice training. The approach reiterates the importance of every facet evolving passively out of its predecessor and passively into its successor. The approach holistically links the psychological to the physical for effective body usage. Effective body usage lays importance on the physicality of the student-actor. Physicality relies on effective muscular control in the body. Muscular control requires energy. This voice approach encourages the student-actor to channel his energy effectively. By channelling his energy effectively the student-actor has more energy at his disposal for performance. In an attempt to have effective body usage, exercises underscore the approach.

8.2 Information Sources

The questionnaire was the initial source used in this study. Initially it helped in establishing the areas that this study should focus on. The questionnaire replies successfully established a core of theorists used by Drama Departments in this country. *The approach emerged out of research done on these theorists.* It also highlighted the areas that the various departments felt needed attention. These areas have been included in the approach and are dealt with separately. The questionnaire replies established the importance of the link between movement and voice training. *The replies emphasised the importance of relaxation, alignment and breathing to the student-actors. Research done by the candidate established that this area should be the foundation for this approach.* With relaxation, alignment and breathing as the foundation, the approach then evolved naturally out of itself to create the structure that it now has. Replies to the questionnaire highlighted the fact that all the departments in the country would like to devote more time to voice work. Each department wanted to increase the time they spent on voice work by at least an hour a week. The candidate's research also showed that more time should be allocated to

voice work. However this is impossible at many institutions as there is no more time available to which voice work could be allocated.

8.3 The Basic Elements of the Approach

Although the approach to voice work is a holistic one, the approach is composed of a number of elements which link up as a whole. The main elements are now discussed briefly.

Research done by the candidate confirmed that *speech is muscular and therefore is a dynamic process. This dynamic muscular process requires energy. This approach therefore works in collaboration with the functioning of the body not opposing it. It is a process that involves the movement of many parts of the body.* The exercises encouraged the *holistic* use of the body to assist with the production of voice and speech. This was achieved by allowing the movements of the remaining parts of the body to echo the movements of the tongue and other organs of articulation. *Therefore to distribute the body's energy effectively this approach focuses on movement that is organic.* The student-actors worked with *the principle of effective control of mass to obtain organic movement.* The exercises set out to work with organic movement and a well aligned relaxed body so that effective usage could be obtained. *Therefore, in this dynamic voice approach the student-actor is encouraged to experiment with his movements, whether set or improvised.* Experience showed that the student-actors understood the concept and could use the body to "free" the voice. *This approach also allowed their movements to assist with their speech.* The dynamic nature successfully helped the student-actor to overcome certain blocks.

An aspect of the approach involves the elimination of physical and psychological blocks. It enables the student-actor to become aware of the speech process and the physical and psychological blocks that he might have. Research showed that by linking the physical and the psychological the student-actors can overcome these blocks more effectively. *This approach found that by confronting these blocks through exercise, the blocks could be eliminated.*

The approach emphasises that voice work and movement are not separate entities. Research showed that theatre practitioners often see voice work and movement as separate entities. *The exercises reinforce the notion that voice and movement are integrally connected and that they complement each other.* These exercises prove that the movement of the body assists with "freeing" the voice. Experience showed that by having a deeper understanding and awareness

of an individual's movements leads to a better understanding of that individual and of their quality of life. These social factors affect the manner in which a student-actor will speak. Therefore, it was found that by looking at the student-actor's movements and listening to their voices, one could understand and appreciate them more effectively. This helps when the student-actor is trying to work through certain blocks.

The approach is based on the premise that voice and movement are a reflection of the individual's personality. Movement thus becomes an important tool for the student-actor in his attempts at characterisation. Through activities the student-actor can assimilate the character's gestures, facial expressions, physicality and mobility. Experience showed that exploring a strong physicality plays a major part in influencing the characters' speech mannerisms and patterns. Therefore, it is impossible to think of movement as separate from [illegible] acting.. *The exercises successfully use movement to function as a major agent in "freeing" and releasing the voice.*

Due to the importance of movement to the student-actor this study examines effective body usage so that the student-actor may function at his greatest potential. It was found that problems with *alignment* had to be addressed. Once the problems were addressed, the student-actor could use this alignment to his advantage. Experience showed that the student-actors needed to continually reeducate their bodies for effective usage. Many problems resulted from ineffective body usage. *This approach therefore deals extensively with effective body usage.*

It was found that this approach can be particularly useful to those voice practitioners who do not have a movement base from which to work. Although this approach uses a small percentage of movement theory, it is still centred in the voice theory. The movement theory does not complicate the essence of the approach that is distinctively intending to creating effective usage of the voice. Therefore, the practitioners need not be dancers or experts in movement theory. ***This approach works on the premise that if the student-actor can move, than he can use movement to assist in releasing the voice.***

This approach is based on the premise that because voice is sound a detailed knowledge of sound production could assist the student-actor in vocal production. The student-actors could relate this scientific knowledge to the exercises that followed. It allowed them to understand the exercises better. This scientific knowledge also assisted them in doing the exercises. The student-actors could see why they were doing particular exercises. It was found that

by exploring the nature and creation of sound, highlights the importance of movement: Waves that move through the air create sound. These waves stem from an oscillating medium. A vibrating agent causes this oscillation.

The three factors, (relaxation, alignment and breathing) that make up the foundation of this dynamic approach, are intertwined.) They are all important in establishing the "effective body".

This dynamic voice approach requires exercises that begin by releasing all unnecessary tension found in the body. The relaxed body creates an eutonic state out of which the student-actor can passively concentrate on aligning the body. The exercises on alignment evolve out of the released body. This act of aligning occurs simultaneously with the natural breathing rhythm beginning at the pelvis and extending up through the spine and into the neck and head. Throughout the body's functioning the student-actor should attempt to obtain effective usage of the body. An effective head\neck\back relationship obtains this. With the body being relaxed and aligned the student-actor's natural breathing rhythm can be channelled effectively through diaphragmatic-abdominal breathing. *This type of breathing which is the preferred method of breathing functions most effectively in a relaxed and well-aligned body.* It allows the movement of the ribs and diaphragm and the contraction and relaxation of the abdominal muscles to occur without the use of excess energy. It also prevents the creation of negative tension and gives the student-actor greater control.

For purposes of this approach it is accepted that through the natural continuation of the speech process the importance of the resonation of sound is highlighted. By connecting the individual air filled spaces in which the original note reverberates, the entire body is used as a resonator. As the shape of these resonators changes due to the changing shape of the body, so the sound that they reverberate changes. It is therefore important to study the ways in which the changes in the body's shape assists with the total vibrancy and brilliance of the tone. It was found that the student-actors needed to discover their resonators first. The physical act of feeling the vibrations enhanced their awareness of the resonators. Experience showed that after establishing the resonators, it was much easier to work with them. The main purpose of the exercises was to allow the resonators to function.

It is accepted in this approach that each resonator is associated to a particular pitch.

This necessitated research into pitch and range with important aspects such as finding an optimum pitch and extending the vocal range. It also focuses on the effect of stress and tension on pitch and range. Research showed that for effective expression and interpretation of a text or an emotion a student-actor needs to use a variety of pitch and range to communicate its essence. *Therefore in voice training the use of the individual's whole range should be encouraged and strengthened.* Experience found that to obtain this goal of releasing all the voices in the body the student-actors used all mental and physical means to unblock themselves.

This dynamic voice approach also concentrates on the modification of the voice by the organs of articulation into speech. Speech thus becomes a dynamic muscular process. Research on leading theorists shows that speech can be divided into consonant and vowel action that requires a specific energy. The effective use of this energy and the dynamic muscular involvement in the process helps create clear articulation. Research also highlighted the importance of the "ear" in acquiring speech. The imitative nature of speech is responsible for the large number of articulation problems. By educating the ear and improving the muscularity on the speech organs, problems can be overcome. Experience found that incoherent articulation may occur from both physical and social reasons. *The exercises emphasise clear articulation and not Received Pronunciation.* Actors today are being encouraged to speak with their own accents. This move away from Received Pronunciation has put greater emphasis on tempo-rhythm.

It is accepted that the combination of sound through syllables into words and sentences involves rhythm. The transferring of thought into sound involves tempo-rhythm. The rhythm connects with the expenditure of energy and through the timing of movement gives order to what way be a series of disconnected events. It therefore gives the events a design and a sense of purpose and fulfilment. Without rhythm unleashed energy creates chaos. This is made easier by man's remarkable ability to apprehend and appreciate rhythm. *The use of movement highlights this method of accepting and appreciating rhythm.* This rhythm can be emphasised by the successive or simultaneous movement of the entire body, which in turn releases and places the voice. The exercises encourage the student-actor to explore the rhythm through movement, enabling him to come to terms with the rhythm of the text. Experience found that only by experimenting with the words can the speaker really understand the power that words have.

Research showed that the work of placing the voice consists primarily in the development of breathing and the vibration of the sustained notes. The focus of the exercises is to

get the voice into the mouth so that it may be placed in the performance space. Exercises that release the voice by using the natural mass of the body and the anti-gravity force can be used to assist with this process. As placing is a major part of projection the exercises here help in releasing the sound up through the body and out through the mouth. It was found that the student-actors should approach the exercises by visualising the voice being released from the body. This mental and physical collaboration makes the process easier.

A notable factor that affects the actor in performance is his ability to project the voice. Projection is principally the combination of all the facets discussed in this study: relaxation, breathing, alignment, resonance, pitch and range, articulation, tempo-rhythm. Therefore, when concentrating the student-actor's attention on projection, it is important to keep all the factors in mind. If all these factors are functioning effectively, the student-actor would simply have to release and place the sound without needing much energy. The student-actor will have much more energy available to help with the physical characterisation of the role. Projection is the final aspect of voice work. *The exercises therefore encourage the release of the sound while incorporating all the other facets.*

8.4 The Approach-A Synopsis

The approach emerged out of research done on the major voice theorists established by a questionnaire.

Speech is muscular and therefore is a dynamic process. This dynamic muscular process requires energy. Speech works in collaboration with the functioning of the body not opposing it. It is a process that involves the movement of many parts of the body. The approach allowed the student-actor's movements to assist with their speech.

This approach focuses on movement that is organic. The student-actors worked with the principle of effective control of mass to obtain organic movement.

An aspect of the approach involves the elimination of physical and psychological blocks. It enables the student-actor to become aware of the speech process and the physical and psychological blocks that he might have.

It emphasises that voice work and movement are not separate entities. This study illustrates that voice and movement are a reflection of the individual's personality. The exercises prove that voice and movement are integrally connected and that they complement each other. They successfully use movement to function as a major agent in "freeing" and releasing the voice.

The elements of the approach can be particularly useful to those voice practitioners who do not have a movement base from which to work. It works on the premise that if the student-actor can move, than he can use movement to assist in releasing the voice.

Voice is sound and a detailed knowledge of sound production can assist the student-actor in vocal production. The student-actors could relate this scientific knowledge to the exercises that followed.

The three elements, relaxation, alignment and breathing, that make up the foundation of this dynamic approach are intertwined. It was thus established that this area should be the foundation for this approach. It is therefore necessary to deal extensively with effective body usage. In this approach diaphragmatic-abdominal breathing is the preferred method of breathing. It functions most effectively in a relaxed and well-aligned body. This dynamic voice approach requires exercises that begin by releasing all unnecessary tension found in the body.

The natural continuation of the speech process shows the importance of the resonation of sound.

Each resonator is associated with a particular pitch. Therefore in voice training the use of the individual's whole range should be encouraged and strengthened.

This dynamic voice approach also concentrates on the modification of the voice by the organs of articulation into speech. The exercises emphasise clear articulation and not Received Pronunciation.

The combination of sound through syllables into words and sentences involves rhythm. The transferring of thought into sound involves tempo-rhythm. The use of movement highlighted this method of accepting and appreciating rhythm.The auditive and visual elements

must become one for effective communication.

The work of placing the voice consists primarily in the development of breathing and the vibration of the sustained notes. The focus of the exercises is to get the voice into the mask so that it may be released in the performance space.

A notable factor that affects the actor is his ability to project the voice. Projection is principally the combination of all the facets discussed in this study: relaxation, breathing, alignment, resonance, pitch and range, articulation, tempo-rhythm. The exercises therefore encourage the release of the sound while incorporating all the other facets.

All these aspects of voice and speech are connected and interrelated which reinforces the importance of a holistic approach to voice work.

Appendix A

QUESTIONNAIRE

Instructions: a) Please tick the appropriate answer
b) Where further information is required please answer in block letters.!

Question 1: Do you see voice and movement as being related?

Yes: ____ No: ____

Question 2: Does the vocal work in your department contain movement?

Yes: ____ No: ____

Question 3: Does the Movement studies course in your department contain vocal work?

Yes :____ No: _____

Question 4: Do you prefer working with these two factors individually or as one concept?

Individual:_____ One Concept:_____

Question 5: a) Is strict attention given to posture?

Yes:____ No:_____

b) Are problems with posture dealt with in:

Movement Classes:_____ Voice Classes:_____

Both:_____

Question 6: What approach to movement is used in your department?

Set movements: _____% Improvisation: _____ %

Question 7: a)How much time does an individual group spend on vocal work per week?

1st year Sessions:_____ Hours:_____

2nd year Sessions:_____ Hours:_____

3rd year Sessions:_____ Hours:_____

4th year Sessions:_____ Hours:_____

b) How much time would you like each group to spend on voice work per week?

1st year Sessions:_____ Hours:_____

2nd year Sessions:_____ Hours:_____

3rd year Sessions:_____ Hours:_____

4th year Sessions:_____ Hours:_____

Question 8: Which books do you use as your source? e.g. Berry, Linklater etc.

_____

_____

_____

Question 9: Do you think that Drama Students should acquire physiological knowledge of the breathing and speech process?

Yes: ___ No:____

Question 10: What aspect do you use as the start of your approach to voice work?

_____

Question 11: What aspect of voice and speech do you find the most important?

_____

Question 12: What is the greatest problem experienced by second language speakers of English?

_____

_____

Question 13: a) Does your department put emphasis on pronunciation?

Yes:_____ No_____

b) Do you strive for R.P. speech or SA English?

R.P.:_____ S.A.:English:_____

Other:_____ Explain:_____

Question 14: a) Does voice work form part of the production schedule at your department?

Yes:_____ No: ____

b) Is a voice coach assigned to each production?

Yes:_____ No:____

University:_____

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